

ew Column! The Roots of Rock by Jas Obrecht

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Foo Fighters

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Grant Lee Buffalo

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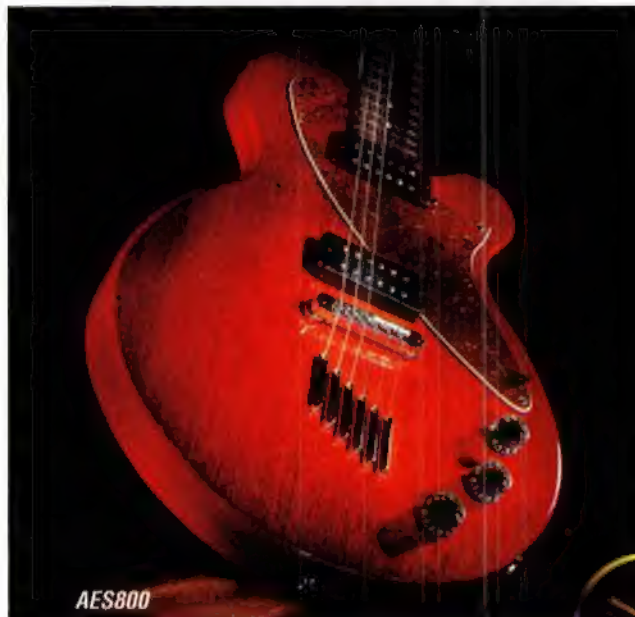
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The metal legends make it real with a brutal new album





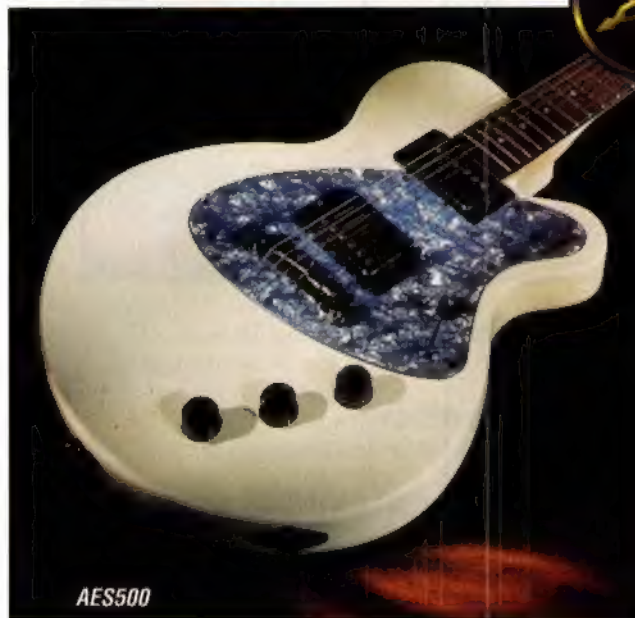
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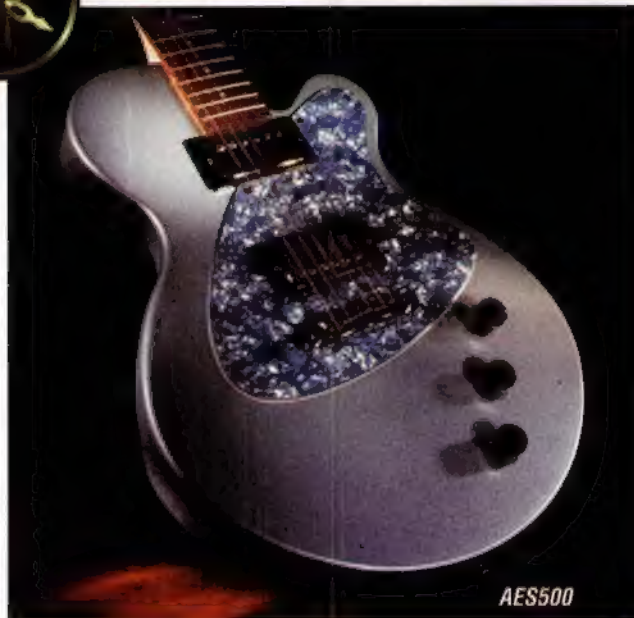
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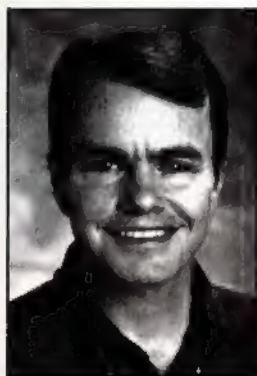
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Money, It's A Gas



If you're at all like me, you probably started playing the guitar because you saw some rock star on TV and said, "Whoa! That's the coolest thing I have ever seen in my life! I

wanna be a rock star someday." So you get a guitar, practice your windmills in front of the mirror while lip-synching to your favorite songs, and who knows, maybe you even learn some chords. But it's the lure of the rock star life that hooks you... fame, fortune, the adoration of screaming fans.

Then you grow up. Your love for the actual music replaces your gaga starstruck fantasies, and you press on with practicing and developing your skills. You begin to realize that making music is more important than being famous. But you also have this thing called life that carries certain requirements, like making a living. Since you have to both earn money and make music, wouldn't it be peachy if you could do them at the same time? If you've ever had the misfortune (and who hasn't) of working a day job that has nothing to do with music, you understand how lucky people are who make music their job. A job that doesn't require you to make music means you spend eight waking hours of every day not playing.

That not only knocks you out of the pro category, it robs you of creative quality time on your instrument. "I don't want to be a rock star," you say with your throbbing feet are up on coffee table after the late shift at Burger Buddy. "I can't bear being away from music for these many hours every day, day after day. I just want to make a living playing."

Which is exactly the tack we pursue in this month's cover story, *Makin' Money Makin' Music*. We deal with the realities of guitar employment. You can't simply say, "Oh, I'll just be a first-call session player," because for most people, that's as wildly unrealistic as your earliest fantasies of becoming a rock star. Same with getting on a major tour 48 weeks a year. It's possi-

ble, but statistically not probable—for most people starting out.

But what you *can* do—and what 99 percent of the guitarists whose sole income is from music do—is cobble together several different enterprises to make enough to keep creditors from calling and the sheriff from padlocking your door. Then like any gig, you work to improve your situation.

By reading our five-part feature and figuring out practical approaches to making money with your axe, you can come away with a realistic approach to making music for money. And you know what? You become not only a better player, but a more well-rounded musician and musical thinker. And it sure beats the hell out of digging ditches or making "Want fries with that?" your work-day mantra.

Ch-ch-changes

We've undergone a series of changes here at *Guitar Magazine* that have been no less than monumental, but all positive, exciting, and rife with the potential for greatness. **Ernie Parada**, our new art director, has not only jumped in with both feet, but hit the ground running and is up to cruising speed already. Joining us on the editorial side is former *Rolling Stone* editor and columnist and writer nonpareil **Jon Wiederhorn** in the Executive Editor slot (which got me kicked upstairs to Editor-in-Chief, where I can't do too much damage), and author/gear guru **Mike Levine** sharing Senior Editor duties with **Bob Gulla**. A big welcome as well to blues scholar and Hendrix biographer **Jas Obrecht**, who's writing a new column, "The Roots of Rock," and generally contributing to the brain trust. And finally, on behalf of all the staff, our best wishes to **Rich Maloof**, Editor-in-Chief here for almost two years, who left to pursue his own writing projects and to "get really good on guitar again" (which annoys me to no end, because it was all I could do to keep up with him when we were both working here full time together). Good luck to you, Rich, and deepest thanks.

Jon Chappell

Jon Chappell
Editor-in-Chief



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RAVING OVER DAVE

I enjoyed the cover story on Dave Matthews in your July issue. Thank you for capturing his goofy personality in the interview and for acknowledging and discussing his unique playing style.

Thanks, also, for the tabs. Please continue to include tabs of music from *Before These Crowded Streets*. Keep up the good work.

Colleen

GrannyDMB@aol.com

It's great to see a guitar magazine recognize the Dave Matthews Band. I've seen the band four times now, and each time, I'm amazed at how talented they are (Carter is one of the best drummers alive). The one problem I have is your review of DMB's *Live At Red Rocks* in the February issue, which claims that Dave's guitar playing is limited and that his vocals sound like Sting and Eddie Vedder. Sorry, but I've never heard anyone sing and play like Dave. DMB is one of the most original bands out there, and Dave is one of the most talented singers, songwriters, and guitarists.

MikeS916@aol.com
Sacramento, CA

Wow! With Dave Matthews on the cover, I knew this would be the best *Guitar* issue yet. The article on Dave was great, and I loved how all sorts of reviews in the issue referred back to Dave, his Chet, or his new album. Very cool. Dave's stage setup diagram was interesting as well.

And the sidebar "10-Point Inspection: From Headstock to Endpin" in the feature "In Search Of Pandora's Box: How To Find That Magical Acoustic" was very helpful, as were the

gear reviews. Have I said it was a great issue?

Mark Ellison
Athens, GA

ACOUSTIC BLISS AND BLAHS

The All-Acoustic Special in the July issue was a great change, and I actually recognized the songs in the tablature section this time! I just wanted to say you guys put out great work, and that a lot of us appreciate it.

Josh Thompson

SHANET70@prodigy.net

I like acoustic guitars (I have two of them) but I just don't understand why you would also include articles on processors, digital pedals, and digital amps in the same issue. If you're trying to promote acoustic, don't insult us by putting stuff in the magazine that is useless to many acoustic players.

kmoel@uslink.net

A PLEA FOR PEACE

When I receive your fine publication each month and skim through the letters of the Input section, I often find myself wondering: Is there a world where people can just play and/or listen to what they like and be happy? I keep reading of how "that band blows" or "that era sucks" or how much better a player Mr. A is than Mr. B. Save it for the metal pin-up mags, turkeys! We're musicians, and part of the beauty of that should be respecting each other's ideas and offerings. If you don't like it, than tough you-know-what.

Michael A. Krenner
icedink@yahoo.com

CORPORATE HUM

Mike Mettler, I should remind you that you are writing for *Guitar* and not a Pop Rock of the '70s mag. You might be on the mark in your article "Dino Might! A Corporate Rock Report" [July/98] as for the mentioned bands and music being "corpo-

rate," but James "J.Y." Young, Neal Schon, Mick Jones, and Gary Richrath influenced a whole generation of guitar players. Dust off the old LPs and listen to "Flying Turkey Trot" by REO Speedwagon or "Stone In Love" by Journey, or maybe even "Hot Blooded" by Foreigner. If that won't get your blood pumping, then you truly are a dinosaur!

wagax@juno.com

It's humorous how trendy it is to rip on the successful corporate rock bands of the '70s. These bands recorded songs that fans wanted to hear. Take Journey, a band with more than 40 millions sold. Are they extinct? In 1996, Journey's *Trial By Fire* album sold more than a million copies with very little promotion. Next time, Mike Mettler, come up with something a little more original, and let us know when this magazine has over 40 million subscribers.

D. McKinley
Bay City, MI

APPRECIATING DIVERSITY

I appreciate your steadfast devotion to true guitar, especially when so much of pop culture has turned to image instead of content. Your diverse content, including the feature story on *South Park* in the May issue and the July issue's All-Acoustic Special, gave me new insights and information. Continue with diversity, as it does your magazine justice.

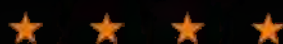
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by **David L. Burge**

IT ALL STARTED IN NINTH GRADE as a sort of teenage rivalry...

I would slave at the piano for five hours daily. Linda practiced far less. But somehow she always had an edge that made her the star performer of our school.

It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire.

"You could *never* be as good as Linda," she taunted me. "*Linda's got Perfect Pitch.*"

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny abilities: how she could name any tone or chord—*just by ear*; how she could sing any pitch she wanted—*from mere memory*; how she could play songs—*after only listening* to them on the radio!

My heart sank. *Her fantastic EAR is the key to her success* I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or B \flat just by *listening*? An ear like that would give one a *mastery of the entire musical language!*

It bothered me. Did she *really* have Perfect Pitch? I finally got up the nerve, approached Linda, and asked her point-blank if it were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied cheerfully.

Now I'd make her eat her words...

My plan was ingeniously simple: I picked a moment when Linda least suspected. Then I boldly challenged her to name tones for me—*by ear.*

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain that other classmates could not help her. I set everything up perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene. Then, with silent apprehension, I selected a tone to play. (She'll never guess F#!)

I had barely touched the key.

"F#," she said.

I was astonished.

I played another tone. She didn't even stop to think. *Instantly* she announced the correct pitch.

Frantically,

I played more tones, skipping here and there all over the keyboard.

But somehow she knew the pitch each time. She was *SO amazing*. She could identify musical tones as easily as colors!

"Sing an E \flat ," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard. She was right on! Now I was starting to boil. I called out more tones for her to sing, trying hard to make them increasingly difficult. Still she sang each note perfectly on pitch.

I was totally boggled.

"*How in the world do you do it?*" I blurted.

"I don't know," she sighed.

And to my dismay, that was all I could get out of her!



David shows you his simple secret to unlock the power of your own virtuoso ear.

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from that moment on, I knew *Perfect Pitch is real.*

I couldn't figure it out...

"*How does she DO it?*" I kept asking myself. On the other hand, why can't *everyone* recognize tones by ear? It dawned on me that most musicians can't tell a simple C from a C#, or the key of A major from F major! I thought about that. A *musician* who cannot tell tones by ear?! That's like a painter who can't recognize the rainbow of colors on his palette! It seemed odd and contradictory.

I found myself more mystified than ever. Humiliated and puzzled, I went home to work on this problem. At age 14, it was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my three brothers and two sisters into playing tones for me, which I would then try to identify by ear. It became just a guessing game: my many attempts were dismal failures.

Next I tried playing the tones *over and over* in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. After weeks of struggle, I still couldn't do it. Sure, Linda had an extraordinary gift—the ultimate ear for music, the master key to many talents. I wished I had an ear like that. But it was out of my reach.

So I finally gave up.

★★★★★ Take \$25 off with this issue only. Order NOW! ★

Then it happened...

It was like a miracle. A twist of fate. Like finding the lost Holy Grail...

Once I had stopped *straining* my ear, I started to listen **NATURALLY**. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of *sound*. They had always been there. But this was the first time I had ever "let go"—and *listened*—to discover these subtle differences within the musical tones.

Soon—to my own disbelief—I too could *recognize the tones by ear!* It was simple. I could hear how F# sounds one way, while Bb has a *different sound*—sort of like "hearing" red and blue.

The realization struck me: **THIS IS PERFECT PITCH!** This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords and keys all by ear—*by tuning in to these subtle "pitch colors" within the tones.*

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch just by learning this simple secret of "color hearing."

Bursting with excitement, I went and told my best friend, Ann (a flutist), that she too could have Perfect Pitch. She *laughed* at me.

"You have to be *born* with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand what Perfect Pitch is or how it works," I countered. "I couldn't recognize a single note before. Now it's *easy*."

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, it wasn't long before Ann had *also* acquired Perfect Pitch.

At school we became instant celebrities. Classmates would test our ears, endlessly fascinated with our "supernatural" powers. Yet to us, our hearing was nothing "super"—just natural.

Way back then, I never dreamed I would later cause a stir among college music professors. But when I got older, I eventually started to explain my discovery to the academic world.

They *laughed* at me and said, "You must be *born* with Perfect Pitch; you can't develop it." I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they changed their tune!

As I continued with my own college studies, my "perfect ear" allowed me to progress far faster than I ever thought possible. I even *skipped over* two required courses. Perfect Pitch made *everything* easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my *enjoyment* of music as well. I learned that music is definitely a **HEARING** art.

And as for Linda?

Oh yes—I'll have to backtrack...

Time eventually found me at the end of my senior year of high school. I was almost 18. In these three and a half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. But still I wasn't satisfied. I needed one thing: *to beat Linda*. Now was my *final chance*.

Our local university sponsored a music festival each spring, complete with judges and awards. To my horror, they scheduled me as the last person to play—the *grand finale* of the entire event.

Linda gave her usual sterling performance. I knew she would be tough to match, let alone surpass. My turn came, and I went for it.

Slinking to the stage, I sat down and played my heart out. Guess what? I scored an A+ in the most advanced performance category.

Linda only got an A.

Sweet victory was music to my ears—mine at last!

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I-C-O-N

THE KINKS'
RAY DAVIES

Ray Davies is back in London after a month's worth of stateside touring in support of *The Storyteller*, the new CD companion to his successful one-man show. He's been a very visible man of late: His autobiography *X-Ray* and subsequent live show have touched off yet another Kinks resurgence, including a flurry of U.K. '60s reissues (see sidebar) and more talk of an original-band reunion ("I'd certainly like to try it in the studio to see if anything would come of it," affirms Davies).

I think people are always surprised by the simplicity of songs like "20th Century Man," "Alcohol," and the others; there's very little reverb, your acoustic is as prominent as Dave's electric parts.

But it took a bit of effort to make it that simple. I kind of like that dusty, almost under-recorded sound. I wanted it to be like a band that was playing at its own pace, rather than playing "up" to where the rest of the world was.

Have you enjoyed revisiting those early sessions and hunting down the extra tracks?

Oh, sure. I'd always known about "Mountain Woman," but the other one, "Kentucky Moon," was done at the end of the session, just me on piano and a very sloppy guide vocal. I wished we'd persevered with it at the time. And like the song "Muswell Hillbillies," it's about someone singing about a part of America they've never seen. I'd never been to Kentucky when I wrote the song, though ironically I played "Kentucky Moon" in Kentucky on the *Storyteller* tour recently. And it really is a very hot, sticky, muggy place—and that's what that track reeks of. It was a real find. And Dave's guitar playing is exemplary.

*What gave you the idea for transferring parts of your book *X-Ray* into a live setting?*

It came about because I'd been doing book readings in shops, and they started selling tickets like it was a gig. And I remember doing one bookshop in South London, and the whole upstairs was filled with people sitting down like at a gig, and I was just

going there to read. It was then that I decided to put some songs in so the people who came got some value for their money [laughs]. So then my manager came up with the idea that it would work as a show.

And in the process you started the "Storyteller" concept for VH-1.

They'd seen my first *X-Ray* show in New York two or three years ago, then approached me afterwards about using it to kick off this new series of theirs. So it was flattering that they used my idea as sort of the template for the whole thing.

I think it's interesting that you wrote "You Really Got Me" on piano, considering how that song became the foundation for power-chord guitar rock.

I know. Actually, I'd written it in a more staccato style, starting on the G chord, but when Dave played it, he slurred into it starting on the F. And there it was... which is why being in a band is so great. You come in with a good idea, then someone else comes along and makes it even better.

X-Ray ends around 1973. What about the ensuing years? Wouldn't they stand up to the X-Ray treatment?

Definitely the Arista years—a very interesting time. If I get time I'd like to get around to writing some of that down.

I think a lot of people would like to know the details...

Oh yeah. A lot of fun, a lot of tears, a lot of falling over.

—David Simons



JOHN ATAGHAN/RETNA

RUMOR MILL WHERE GOSSIP AND INNUENDO GET MISTAKEN FOR HARD NEWS

Is an extra \$150.00 sitting around the house? Then Waylon Jennings has a 1953 Telecaster to sell you. You've surely bought his latest album, *Closing In On The Fire*, so how 'bout a guitar to boot? After years of living on the road, the country legend is slowing down and unloading some of his touring inventory. Among the axes on the block is a music retailer Dave Kyle: a 1940s Le Gomo "Big Boy," a 1942 Martin C-1, and the aforementioned Tele. Others have already been sold, including a 1930 Gibson Roy Smeck Hawaiian and a 1959 National Reso Phonic solid

Kinky Redux

Velvet, in association with Ray Davies' Konk Records, is reissuing a crucial chunk of the Kinks' recorded history. The band's Arista and RCA years, roughly from 1971 to 1986, came immediately after their prime phase—check out *The Village Green Preservation Society*, *Something Else*, or *Face To Face* if vintage Kinks is what you're after—with the band entering into the largely theatrical, concept-album portion of its career. During this time, the Davies brothers still presented their fans with enough to crow about on songs like "A Rock 'N' Roll Fantasy," "Twentieth Century Man," and "Alcohol" to make this reissue program worth checking into.

In the first few batches of reissues, look for albums like *Muswell Hillbillies*, *Misfits*, and two "Best Of" collections from the period, *Celluloid Heroes* and *Come Dancing With The Kinks*. Fifteen records will be re-released in all; each edition will be issued with remastering, unreleased bonus tracks, expanded artwork, new liner notes, and archival photos, serving as a crucial chronicle of the Kinks' B-period.

—Bob Gulla



HOT TICKETS

Creed The Mayfield Four Econoline Crush

The Whisky A GoGo—Los Angeles
June 12, 1998

The three-pronged affair at the Whisky on a balmy L.A. night in June held promise, if not a bit of skepticism. Two of the three bands, Creed and Econoline Crush, have been held in dubious esteem by critics for a few reasons, and the third, Mayfield Four, happens to be a young and relatively unknown entity.

Gothic revivalists Econoline Crush opened the show with a slick set taken largely from their Restless debut, *The Devil You Know*. Interestingly, the band seemed content to sound dated, mining some ground already claimed years earlier by bands like Sisters of Mercy and mid-'80s new wavers like Billy Idol. Frontman T. Hurst sings with visceral, melodic power, and enjoys dual-sided bolstering by the potent presence of Les Paul slingers Robbie Morfitt on lead and Ziggy on rhythm. Of the set's half dozen or so songs, cuts like "Home" and "The Devil You Know" packed credible impact. Should the band decide to bring its '80s sound into the next millennium, they might find a serious audience.

The Mayfield Four's sound, conversely, has the scruffy '90s feel of unpredictable neo-rockers like Radiohead and Jeff Buckley. Though slight of stature, lead singer Myles Kennedy commands

the stage with burly guitar playing and an astonishing, operatic vocal range like Buckley, but lacking the same warmth and humor. Songs like "Don't Walk Away" and "Suckerpunch" had good sonic impact, and the band's twisting, turning arrangements were tough to anticipate, and for that matter, good.

For whatever reason (my guess is fatigue), headliners Creed had trouble on this night doing what they do best—lighting up the stage with strength and energy. Having been on the road endlessly since their breakthrough recording debut *My Own Prison* hit the charts, the band's vigor flagged, making even their stand-out hits like "Torn" and "My Own Prison" come off sounding like sluggish screamfests. Lead singer Scott Stapp does indeed have some hard times to sing about, but tonight his pain rang hollow. And his band didn't help. Bassist Brian Marshall and guitarist Mark Tremonti were paralyzed with boredom, fatigue, fear, drugs. (You pick.) It takes more than good riffs and faux growling to get a point across. Let's hope Creed begins to understand that.

—Bob Gulla



body. For info, check out www.waylon.com. And let us know if you buy anything. We've heard that ex-Chinatown Patrol and Jane's Addiction axeman Dave Navarro has been loquacious studio time with none other than Marilyn Manson. Look for a third Markos album this fall. Could a few fall '98 concert dates be on the horizon? (Elvis Presley, Jane's Addiction and Porcupine Tree's frontman Perry Farrell recently unveiled Gobbles, his new band at a San Francisco show.)

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VOICE

Totally '80s

Music From The Greedy Decade

Reveals Surprises For Players BY MIKE METTLER

time.) The knock on many '80s bands was that they were all haircut and no heart, no soul, and definitely no guitar; arrangements were dominated by cheesy keyboard and synth lines and programmed-to-the-hilt drum machines (gag me with a sequencer).

While the bands here have certainly displayed some of these wretched elements, each had a secret-weapon guitarist who, when allowed to do so, could display some seriously gnarly chops. We'll take a look at who they are, when they broke and why (Videography), detail their musical style and their best work (Rambo Kings), provide an update on what they're doing now (Back To The Future), and assess their legacy (Rad Ranking). Will all this make for some tasty waves? Like, totally.



Artist The Cars.

Videography: Bostonite quintet serves as the link between Devo and techno, piloting the cartoony eye candy of 1984's "You Might Think." **Rambo Kings:** Elliot Easton plays hookmaster host to Ric Ocasek's drony, processed Lou Reedisms; Easton's arpeggiated riffing on a Rickenbacker 12-string on *Heartbeat City's* "Stranger Eyes" (also 1984) is a tire-burner. **Back To The Future:** Ocasek is in pole position as a successful producer, and releases criminally overlooked solo record *Troublizing* in 1997 with guest oomph from Smashing Pumpkin Billy Corgan; Easton shifts gears and cruises along with CCR retread band Creedence Clearwater Revisited. **Rad Ranking:** Ran out of gas for good after 1987's poorly fueled *Door to Door*.



Artist The Fixx.

Videography: Bristly Brits waded through early staccato ska and synth phase to find the aptly named "One Thing Leads to Another" opening doors in 1983. **Rambo Kings:** Jamie West-Oram shimmies and shakes his Schecter Strat copy through the way-out processed twang-out that is *Reach The Beach's* "Outside" (1983), making like Duane Eddy aboard the Space Shuttle; 1984's "Deeper And Deeper" (from the *Streets Of Fire* soundtrack) sweeps and divabombs with the best of 'em (thank you, Floyd Rose). **Back To The Future:** After a layoff that lasted most of the '90s, reformed for this year's exceptional *Elemental*. **Rad Ranking:** If they maintain their rebound momentum—to the Maxx.



Artist Simple Minds.

Videography: Scottish scamps start out way-synthy, and endear themselves eternally to teen-dream crowd with 1985's "Don't You (Forget About Me)," from *The Breakfast Club* soundtrack. **Rambo Kings:** Charlie Burchill's favored '84 Gretsch White Falcon often relegated to the background, enabling his Eventide 3000 harmonizer to do most of the work, but the Falcon flies to the forefront on 1989's *Street Fighting Years*, especially on the dirgy, Dire Straitsian "Let It All Come Down." **Back To The Future:** Neatly layered *Neapolis* released earlier this year, albeit only in Europe as of press time. **Rad Ranking:** Mental as anything.



Artist Talking Heads.

Videography: Downtown New York hipsters remain critics' darlings throughout career, light a fire with 1983's "Burning Down the House." **Rambo Kings:** Best axe work often turned in by guests (Adrian Belew, Yves N'Djock, and Johnny Marr, as well as stellar pedal-steel and Dobro work from Eric Weissberg), though *Naked's* "The Democratic Circus" (1988), with main Heads David Byrne and Jerry Harrison spanking the planks, is especially gritty and moody. **Back To The Future:** Byrne continues to pursue arty, worldly-wise solo career; Harrison and remaining two Heads reform as The Heads in '97 and release *No Talking Just Head* with various vocalists. **Rad Ranking:** Split personality.

EDITORS' CHOICE

TOP PICKS OF THE MONTH

The Collector's Guide To Heavy Metal
by Martin Popoff

This indispensable reference guide encompasses over 3,600 metal records from throughout the genre's three-decade existence. Popoff's massive music tome

ranks albums released not only by the monarchs of metal (Priest, Sabbath, Purple, et al.) but by less-heralded yet important innovators (Slayer, Celtic Frost, and Mercyful Fate), and, amazingly, by obscure groups (Cutty Sark, Bulldozer,

Helstar, and TKO) whose albums I thought only I owned. You may not always agree with his thoughts—and he'll openly admit when he flies in the face of convention—but Popoff is an astute scholar of the metal domain, and his

We're not fans of blood—especially when it's our own—but that doesn't mean we're above reporting on a good fist fight. This one (like a few others) involved none other than Black Crowes frontman Chris Robinson, who reportedly got the best of a recent battle with two hombres at the whisky bar at the Sunset Marquis hotel in Los Angeles. For his part, Chris received bruised ribs and a black eye, which meant the postponement of a photo shoot. Hotel management reportedly considered banning Robinson for good until learning of the band's outstanding bar tab.

Ani DiFranco

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insightful and often witty prose intelligently illuminates his subject matter, making *The Collector's Guide* a worthwhile read for neophytes and fanatics alike. It comes packaged with a 19-track Century Media sampler. (Published by Collector's Guide Publishing) —*Bryan Reesman*

Dr. Duck's Dating Service

www.ducksdeluxe.com/datesvc.html

No, this is not a matchmaking site for our "web"-footed friends; it's actually a section of the Duck's Deluxe (a Nevada-based music retailer) web site that allows you to find out the age of your guitar based on its serial number. A lengthy (though not complete) list of manufacturers is presented. You simply click on the appropriate one and scroll down a list of numbers with corresponding dates. Ducky. —*Mike Levine*

Texas Music by Rick Koster

Aside from having been home to the likes of David Koresh and Ross Perot, Texas has a musical legacy that's second to none. After all, the Lone Star State produced Buddy Holly, Stevie Ray, Janis, Roy Orbison, ZZ Top, Johnny Winter, and mul-



titudes of others in country, rock, blues, jazz, and beyond. (To quote one wise man: "People aren't dying to hear what's deep in the heart of Iowa.") Author Rick Koster ties this glorious history together in *Texas Music*, which offers a plethora of facts and anecdotes that is designed to satisfy even the most ardent fan of Texas sounds. (Published by St. Martin's Press.) —*Sean McDevitt*

Discreet Tuning

I love having my guitar in tune, but I don't always love keeping a tuner around to do it. That's why I willingly installed Optronix's Profile, a tiny tuner built right in to the pickup ring. Now whenever I'm hooked into my favorite belt-pack or using my stomptboxes, I just have to cast my eyes surreptitiously down at my pickups.



Since the tuner is practically invisible to everyone except the user, most people think I'm just shy. But I'm actually checking my tuning. Now people say, "Man, that guy is shy, but he sure is in tune." Optronix, 5835 Beech Ave., Orangevale, CA 95662, 916-989-1156. —*Jon Chappell*

Lucinda Williams

Car Wheels On A Gravel Road (Mercury)

The album title may not roll off your tongue, and the name "Lucinda Williams" may not ring a bell for very many rock and rollers (though it should), yet *Car Wheels* is hands down one of the best records of the year, full of gorgeous country and roots-based guitars, sexy, lonely, eloquent songs, and great melodies. Not exactly prolific, Williams has made just four albums of original music in 18 years; all of them are stunning, but this one tops 'em all. —*Bob Gulla*

Slapback

Guitarists Lost, Found, and Reviewed

Jon Butcher

Sometimes *Wishes* can come true, thanks to the Internet. Guitarist Jon Butcher can certainly attest to that. Due in part to the "unbelievable" number of fans leaving queries at his site, www.jonbutcher.com, in search of *Wishes*, his long-out-of-print 1987 effort for Capitol, Razor & Tie has seen fit to issue *Dreamers Would Ride—The Best of Jon Butcher*, a 17-song collection that indeed includes the golden-slipper title track to *Wishes*, plus other hard-rocking '80s FM favorites ("Life Takes A Life," "Holy War") and unreleased gems ("Whiskey River," a wonderful cover of Hendrix's "May This Be Love") from this Boston expatriate who now resides in Southern California.

Not only that, Butcher himself has just released *A Long Way Home*, a compilation available only via his site that contains "unreleased and unheard" tracks recorded during his '80s heyday, along with some new material, including "Mule Driver," which features his deft fingerwork on a Taylor Leo Kottke 12-string. "These tracks show what could've happened had I been allowed to do exactly as I wanted in the studio," he details, "because what the Jon Butcher Axis did live really wasn't reflected all that well on the records."

As the '90s unfolded, Butcher gradually began to leave his classic electric-blue "Frankenstein" Strat sound behind to go acoustic. "Frankly, I just got tired of playing at that volume," he admits. "And I became much more attracted to the song instead of the solo." During a brief plugged-in stint with Barefoot Servants in 1994, Butcher also moved from Marshall 4x12 Plexis to a Peavey Classic 20, but nowadays, he's even more content to play his Leo Kottke through a variety of smaller combo amps, including a Gibson Tweed, Fender Twin, and Fender Deluxe. "Those amps sound much warmer to me," he explains.

Butcher has been quite the prolific soul of late, opening his own studio, Electric Factory, in Southern California, producing new bands like Best of Simple, writing songs for artists like the Boneshakers, and scoring films. Butcher says he's never been one to sit back and dwell on past successes—or failures. "You don't give up, you don't stop working at it," he intones. "You live to fight another day."

—*Mike Mettler*

FINGERTIP

Anti-Theft Advice

Each year, many guitarists lose valuable instruments and equipment to theft from their cars or from the clubs where they're playing. Here are some ways to avoid getting ripped off.

Don't leave your gear unattended in your car. If you simply must go to Denny's for that post-gig Grand Slam, carry your guitar in with you and park your car (containing your other gear) in sight of where you'll be sitting.

When you're loading in or out of a gig, don't linger inside the club while the rest of your equipment is in your car. This is when many thefts occur.

Don't put bumper stickers or signs on your car that indicate you're a musician. While they might be cute or funny, bumper stickers give thieves a clue that your car might have gear in it.

When packing up after a gig, keep your guitar in sight, or someone's liable to walk away with it in the chaos of loading out.

—*Mike Levine*



Metallica — pending the conclusion of its summer touring schedule — will spend three weeks in the studio recording a few cover tunes. *Metal Edge* magazine says The tracks are for the band's new *Garage Days* album, which should be in your hands before the end of November.

Special thanks to those we cop from. A six-string salute to www.allstarmag.com, as well as www.rocknetwork.com/rocknetwork, the official site of *Metal Hammer* magazine.

MACHINE NATION

Love In Reverse

For guitarist, vocalist, and songwriter Michael Ferentino of Love In Reverse, drug use is a thing of the past. However, his former experiences with psychedelics like LSD and mescaline did come into play while conceiving the band's stunning new record, *Words Become Worms*. "I wanted to create a vibe similar to the sounds I would hear in my head, all those buzzy sounds that seem either far away or really close and kind of warped," he says.

Ferentino felt a particularly strange vibe when the band stopped off in Louisiana while touring to support its first album, 1997's *I Was Here*. "I was looking out the window and there were all these swamps everywhere," Ferentino says. "It just gave me this really eerie, weird, hallucinogenic kind of feeling." He wrote much of the material on *Words Become Worms*, along with plenty of poetry, on tour.

To lay that vibe down, Love In Reverse

(which also features Andres Karu on bass and keyboards and Dave Halpern on drums and loops) built their own 32-track studio. Much of the sonic power found on the new record came not only from Ferentino's electric axe (Ibanez Starfields), but also his stunning acoustic (Gibson Noveau 12-string) ingeniously manipulated through various effects pedal units like the DOD Buzz Box, the BOSS Pitchshifter, and the BOSS X-tortion. On the song "Murder," for example, a lot of the synthesizer-like sounds actually stem from Ferentino's acoustic. On "Filthiest Person Alive"—which was inspired by Howard Stern's "King of All Media" campaign—the Buzz Box took center stage. "We overloaded it to the point where it sounded like a broken speaker, and then we overloaded the amp input when we were recording it, so that it actually did overload the speaker," Ferentino says. "We got

this double overloaded guitar on it, this big wall of nasty guitar noise."

Throughout the album, Ferentino often made his guitar "not sound like a guitar." While recording the killer opening track, "Fate," and "Clean Song," Ferentino put layers of guitar on DAT, and then transferred them to the 32-track recorder. The result sounds like music done with synthesizers, drum machines, and samplers, only with guitar. "Syd Barrett [of Pink Floyd] pioneered this style."

Some of Ferentino's guitarisms are reminiscent of the famed Moog synthesizer-playing of the '70s. "Load of Motivation" runs his guitar through a bass synthesizer. "I was kind of mimicking some of the older analog sounds I had heard on stuff by Tangerine Dream," Ferentino says. "But I was also trying to find new things I haven't heard." —Jeffrey L. Perlah

A Letter From London

My Dear Boys,

Let's face it: British guitar rock has gone down the tubes. Where did it all go wrong for us, the country that brought the world "All Right Now" by Free back in '70? "There she stood in the street/Smiling from her head to her feet/I said 'Hey, what is this?/Maybe you're in need of a kiss?'" Now, I'm sorry, but they just don't write lyrics like that any more. Can anyone fail to be moved by such a sentiment? "If there's a bustle in your hedgerow/Don't be alarmed now/It's just a spring clean/For the May Queen." Never before or since have the fears of simple hikers and ramblers been treated with such sensitivity than in this classic slice of Led Zep. We all feel protected, mothered almost, by Robert Plant's reassuring delivery of "don't be alarmed now" because we've all walked past that selfsame hedgerow of life.

And what does "Great" Britain dish up now? The once-proud birthplace of Herman's Hermits, Yes, and A Flock of Seagulls now gives us Radiohead. I must apologize again, but Thom Yorke telling everyone that he's "a creep" is never going to ingratiate himself with the record-buying public. Keep it to yourself, mate. We want to be told: "Get it on/Bang a gong/Get it on" as only Mark Bolan could. And who wants to be told that "the drugs don't work?" Don't come moaning to us, Mr Ashcroft; sort it out for yourself.

And how come bands like Oasis give us so few notes in their guitar solos? It's as if Edward Van Halen (the King of America in any rock fan's book) never existed. With a record by Queen, you knew where you were. People may have unkindly mocked his hair, but Brian May was a man of the people. He'd say "Sod the plectrum (that's a 'pick' to us, Yanks) expense, I'm going to give the public what they want. If they're going to shell out their hard-earned cash on 'Killer Queen' or 'Fat Bottomed Girls,' I'm going to give them loads of notes in my guitar solos." And so Queen rocked, and Britain became King.

Where did it all go wrong? I have a theory...

Two friends of mine have been working in a guitar shop in London's West End for a number of years. When they get bored with practicing "Smoke On The Water" and putting mousse in their hair, they flick through copies of the free guitar magazines, *Fret Burner*, *Lick Monthly*, or some such title. When they find "Chord Of The Month" showing how to play, for example, the chord that starts Boston's "More Than A Feeling," they amuse themselves by adding several extra dots up and down the chord chart with a black felt tip pen. Thousands of young guitar hopefuls, heirs to the crown of British rock supremacy, are now struggling to play chords requiring six or seven fingers and the hand span of the Jolly Green Giant. The cream of British guitar youth (not the brightest sect on of society, but certainly one of the bravest) has been soured forever. If Ritchie Blackmore was dead, and he probably will be one day, he'd be turning in his grave. As it stands, he probably couldn't care less.

But, hey, in the words of Paul Rodgers and Free, "Let's move before they change the parking rate."

Professor G-string, aka Paul Saxby, plays damn fine guitar for a damn fine band called Arnold, whose debut, *Hillside*, is out now on Columbia.

by A Pread English Guitarist

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4DM8

SONGS FROM THE ROAD

CARL VERHEYEN BIDES HIS TIME WISELY ON *SLINGSHOT* BY SEAN McDEVITT



"When is Daddy's plane going to land?"

It's a fair question, an inquiry that three-year-old Geoffrey Verheyen has made on more than one occasion. And who can blame him? After all, it's not easy when your father hits the road for several months at a time—even if he does have a cool job like playing in a rock and roll band.

For his part, Geoffrey's father, Carl Verheyen, is no fan of the separation, either. But he'll readily admit that the distance between his home in Studio City, California, and wherever he might be playing at least lends itself to good songwriting.

"I really miss him," the noted studio axeman says of

his first and only child. "Being away for extended periods of time, you get so much emotional heartache going on that lyrics and song ideas come pretty easily."

Slingshot (Mighty Tiger), Verheyen's fourth album, is the end result of seven full months spent on the road in 1997 with his own band as well as with Supertramp, for whom he's held lead guitar duties since 1985. An engaging, textured platter, *Slingshot* offers a Derek and the Dominos-esque vibe, with multiple voices, guitar solos and overdubs.

"I think this record is the best I've ever done, but it's also the record where I longed for more time, more money," Verheyen says. "With so much

of it, I feel like I got up right next to it but didn't nail it. And yet, another day I'll listen to it, and it's all right there. I feel really passionate and emotional about this record. It was a serious labor of love." Verheyen said the record was, in his mind, "95 percent realized" before he convened his band to cut the basic tracks. (That took less than three days; the entire recording process, from start to finish, lasted less than two weeks.) Without a doubt, the monotony of the road helped to spur, not sponge, his creative juices.

"Basically, on the road, you have a sound-check at 5 p.m.,

the catering truck has dinner ready at 6 p.m., then you have from 6 to 8:30 to waste your time," he says. "You can't go back to the hotel because you'll be caught in the traffic jam outside the arena."

What's a guitarist to do? If you're Verheyen, you bring along an amplifier, reverb and distortion pedals, your Fender Strat, a guitar, a microphone, a DAT machine, and lots of notebooks with your ideas. Then you write songs for a while.

Verheyen's compositions show him to be a bluesman at heart. But his wide-ranging influences beyond the blues have pushed him to update some old traditions on *Slingshot*. "No Walkin' Blues" is

a lyrical takeoff of Robert Johnson's "Walkin' Blues" that features a Chet Atkins-like acoustic accompaniment. "Diamonds" is a slow, minor-key blues song that finds Verheyen using five different guitars, including a 1961 Strat ("my all-time favorite guitar in the world"), to provide a different sound following each vocal line. And "Piece of You" serves up a vocal and electric guitar melody accompaniment that evokes shades of Jimi Hendrix's "Gypsy Eyes."

"Basically, I am a blues guy," Verheyen says. "But I've got so many other influences that my music doesn't just sound like Stevie Ray Vaughan. It never will. It isn't that pure of a direction. For me, I think the influences are so much wider—Supertramp, John Coltrane, Cream. . . I think when you take those wide, wide influences, I'm the kind of guy that you come up with."

There's a lot of fun in finding just the right guitar for just the right sound, Verheyen says, which possibly explains why he had nearly 40 axes on standby at various stations during the making of *Slingshot*. And besides, what would you expect from a guy who's a bona fide "A list" studio guitarist?

"Part of being a studio guitarist player is being a well-listened craftsman," he says. "So you have an artistic side of your life, which is expressing the musical ideas you want, no matter what the project is, and on the other side of your career you have this well-listened craftsman guy whose job is not much different from that of a plumber: He shows up and says, 'I think it's gonna take a 5/8" wrench to open this valve.' I show up and go, 'Hmmm. I think it's going to take a Supro Dualtone through a 1966 Marshall to get this job done.' It's basically the same thing." □

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MARC RIBOT

HE MAY NOT BE CUBAN, BUT HE
SURE DOES SMOKE LIKE ONE

BY BOB GULLA

Best known as an avant-garde stylist from New York City's downtown scene, guitarist Marc Ribot has built a reputation by cutting against the grain. Some of his best and most visible work, with performers like Elvis Costello, Marianne Faithfull, Tom Waits, Phish guitarist Trey Anastasio, and John Lurie's jazzy downtowners the Lounge Lizards, brought the material of those artists to a risky precipice of edgy noise without sacrificing melody or tunefulness.

Though this time he draws from a different source of inspiration and style, Ribot's latest project ventures even further out on that precipice. As with any of his projects, he seems happy to teeter in and out of convention. Marc Ribot Y Los Cubanitos Postizos, ostensibly an homage to legendary Cuban composer and bandleader Arsenio Rodríguez, finds the acclaimed guitarist in an instrumental trio context exploring the outer limits of Cuban "son," a popular element in Latin-flavored dance music present in every style from rustic country sounds to brassy salsa.

Ribot recalls the impetus for picking up on such an unusual musical forum for his guitar. "I asked myself, 'What would be really fun but wouldn't require too much of my usual obsessive compositional tendencies or demand too much brain space?'" Ribot had been a fan

not only of Rodríguez's writing but of his technique on the tres, a Cuban six-string guitar with three sets of strings, each pair tuned to a different note. "There's some guitar on [Rodríguez's] very early Cuban records, but it's mostly tres, and his technique is amazing," Ribot says.

Ribot himself picked up on some of Rodríguez's tres technique (he reconfigured his own 12-string to approximate the tres), and uses it successfully on the new record, a ragtag collection of the Cuban composer's pieces done, shall we say, "approximately." "Yeah, it's what you'd call a radical redux," Ribot admits. "In a way, we're not faithful at all, but in another way we're very faithful. We didn't keep the old arrangements, but we were mindful of them."

Translating Cuban big band into a guitar-based forum posed a challenge, even for a guitarist who loves challenges. "I first transcribed everything—horns, bass, guitar, and percussion—and then tried to boil it down so I could learn it as a solo guitar piece."


As a result, Los Cubanitos Postizos have brilliantly condensed Rodríguez's orchestra arrangements to suit a




USA/ANZEL

stripped-down combo of bass, conga, keys, and guitars. Ribot brings his trademark rhythmic, staccato lines into the picture with ease, if not elegance, occasionally adhering to where the vocal lines would be, other times adhering to the (subconscious) horn charts. His short, cropped articulation lags a bit behind the beat, which takes away the style's innate danceability, and replaces it with gutsy, artistic, and good-humored spontaneity. It's Cuban big band for the alt-rock generation.

Says Ribot: "Arsenio found new ways to get beyond the limits of the form without resorting to complicated chord structures, which is something I've been trying to do for a long time." But Ribot doesn't intend for fans of Cuban music to take his interpretations too seriously. "I don't make any claims to authenticity," he says. "This is simply my usage of Cuban music." And, most likely, nobody else's. ☐



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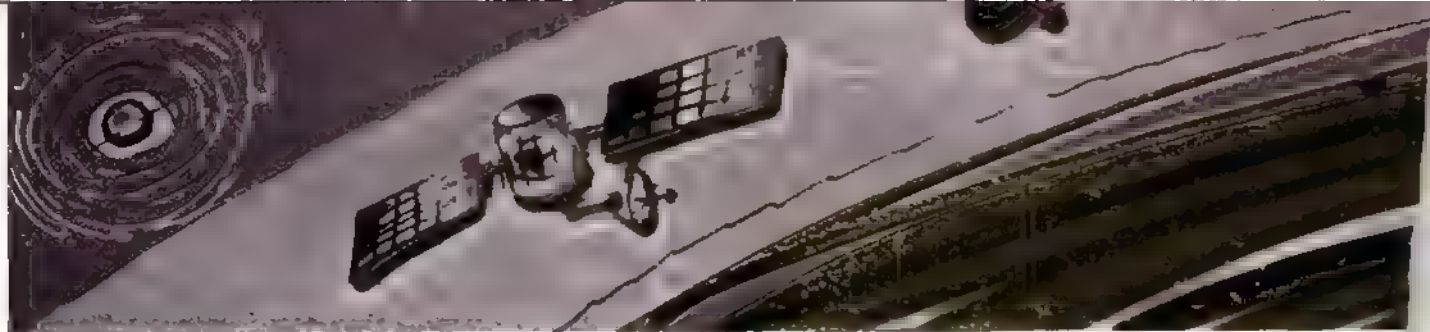
The Warp Refraction Principle

THE GUITAR'S "LAWS OF PHYSICS"

by Jon Finn

I'm going to make way too much out of what is really a very simple idea: The fact that the guitar is tuned in 4ths, except for the 3rd and 2nd strings (which are tuned a major 3rd apart). I've taught this lesson thousands of times. I've made reference to the idea in several of my previous columns as well. Whenever I start talking about it, the reactions are pretty consistent. First, my students will giggle at all the silly terminology used. Next, after a while they'll act impatient, because they feel like I'm teaching something they already know, and that I'm spending too much time on it. Finally, they think for a moment, and become wide-eyed at the possibilities that emerge from the perspective.





When I came across these ideas and embraced them, it was as if a cloud of confusion had been lifted. My ability to play improved dramatically. The most ironic part was that while I began improving at a much faster rate, I began to understand how little I really knew, and how much further I had to go.

It always troubled me that I could figure out the piano fairly quickly, even though I never studied it seriously. Knowing these little tidbits of info helped me understand why. Locating notes on a guitar is just more complex. Studying guitar seriously only drives that point home further.

It gets worse. After playing for about 12 years, I began to get very

frustrated that no matter how much I practiced, there were always certain things that would "trip me up." For example, any fingering, whether it was a chord, scale, or arpeggio—anything that involved crossing from the G to B strings—tended to cause mild, momentary confusion. It was just enough to cause me to make more mistakes than I thought was appropriate. Further, I noticed that many students make these same unconscious mistakes. The way we often solve the problem is through repetition. Doing that makes the mistakes disappear, but it sure doesn't make any of us feel smart knowing we have to repeat the same thing over and over.

Here is the conclusion

I came to: Memorizing things by rote will give us the ability to play whatever we want, but it won't help us understand it better. What we need is a way to think about the guitar that helps it make more logical.

The Warp Refraction Principle

The guitar's fretboard is divided into two separate, but equal, "universes." They both share the same laws of "physics." The lower universe is located on strings 6, 5, 4, and 3. The upper universe consists of strings 2 and 1. These universes are separated by an anomaly (play the *Star Trek* theme here) known as the Warp Refraction Threshold, which is located between the 3rd and 2nd strings.

Crossing from one universe into the other causes the "optical illusion" that fingerings are offset by one fret.

No, this isn't a joke. It might sound like one, but it's serious business. Like any scientific theory, this screams to be proven.

Remember fifth grade science class, when the teacher held a pencil behind a clear glass filled with water? She called it "refraction." Common sense tells us the pencil did not break, but the appearance is an optical illusion. This "warp refraction" idea allows us to think of the adjustments we have to make in order to accommodate the major 3rd tuning between the G and B strings as an "optical illusion."

Continued on page 101

Example 1

The diagram consists of five 4x4 grids, each representing a fretboard section. Red arrows indicate the movement of a finger between strings. Below each grid is a box with text describing the strings played and the fingering.

- Grid 1:** Shows a finger moving from the 6th string to the 5th string. Below: **Play only strings 6+5**
- Grid 2:** Shows a finger moving from the 5th string to the 4th string. Below: **Play only strings 5+4**
- Grid 3:** Shows a finger moving from the 4th string to the 3rd string. Below: **Play only strings 4+3**
- Grid 4:** Shows a finger moving from the 3rd string to the 2nd string. Below: **Play only strings 3+2**
Note the fingering did not change
- Grid 5:** Shows a finger moving from the 2nd string to the 1st string. Below: **Play only strings 2+1**

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Victor Johnson - Waboritas (Sammy Hagar Band)

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Stephan Jenkins - Third Eye Blind

"Not only do they hold their tune when you drop them on
their heads, they sound good too."
Daniel Johns - Silverchair

"Who would want to play a guitar with my name on it?"
Ted McCarty

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TEACHING 54

Teaching At Colleges, Schools, and Music Schools
Teaching Privately

This month's cover story is a comprehensive look at the various ways guitarists can make money in the music business. Some you'll probably know, while others may surprise you, but you're certain to find something that can help you in that elusive pursuit of the almighty buck.



Where There's Smoke, There's Music

The State of the Club Scene by Peter Spellman

When most musicians think of "getting a gig," nightclubs are what usually come to mind. After all, clubs provide local forums to sharpen your stage act and spark that grassroots buzz so crucial for moving up to the next level of success. Unfortunately, both the number of clubs and the level of pay for musicians have diminished in recent years, and here are some of the reasons why.

First and foremost is the issue of population changes or, in marketing lingo, "demographics." Generally speaking, the largest portion of club-goers today are people in their twenties. There are approximately 46 million twenty-somethings in America at present. A large pool for sure, but just ten years ago when the "baby-boomers" were clubbing, there were 76

million of them.

While that's probably the most significant reason for a shrinking club scene, there are others: The lion's share of club profits are derived from bar receipts and people today are drinking less alcohol. Related to this are the numerous drunk-driving laws and drinking-age requirements, which have further eroded club profits (and kept people home).

The heightened awareness of alcohol-related dangers has also affected liability insurance requirements for club owners. Every month, bars are put out of business because of the risks (and subsequent costs) inherent to drinking establishments. Add the club's rent, staff, advertising, ASCAP and BMI licensing fees, maintenance, and

clean-up costs, and you'll get an idea of what club owners are up against.

But lest we start pitying the clubs for trends they can't control, it is also important to acknowledge how little clubs provide in terms of comfort, adequate ventilation, respect for musicians, and general cleanliness. These too, have kept potential patrons away. To battle shrinking profits, clubs have resorted to everything from mobile DJs to karaoke. These are some of the real factors affecting your attempts at securing club gigs.

Add the long nights, smoke-drenched working conditions, ear-splitting decibel levels, lousy dressing rooms (if available at all), small stages, too many acts on the bill, substandard sound systems, double bookings, too few mics, jaded staff, low pay—and you have to wonder if club musicians are two notches beyond self-abuse.

On the other hand, the clubs provide a crucial outlet for bands to hone performance skills and catalyze local, regional and national followings. It's very difficult to become known in the music world without a thriving performance schedule, and record companies still look favorably on an act that plays out a lot. So if you're looking for a record deal, you'd be wise to keep club playing in your promo mix, particularly in the pop and rock genres.

In addition, playing clubs gives you a chance to perform original songs, make contacts for career advancement, sell your CDs and merchandise, build a fan database, and get that indescribable adrenaline rush of playing on stage.

But above all else, remember that playing clubs is a business. Your job is to bring in a crowd, help them have fun, and do everything you can to promote your name and your music. Show the audience and the owners you are organized, professional and thinking ahead. This alone will set you apart from the crowd.

PERFORMING

Have Guitar, Will Gig

The Pros and Cons of the Freelance Life By Sandy Masuo

In the pop world, most of the glory goes to group efforts. But what if your concept of glory is different? What if your main objective is to play as much music as possible, maybe even earn a decent living at it? Well then, you might consider becoming a hired gun. And while session playing is the quintessential freelance work, you can find plenty of pick-up gigs in live performance situations as well. Some examples include freelance wedding bands, groups thrown together by showcasing singers, bands with vacationing or sick members, or groups that hire you as that supplemental "extra piece" when the budget allows.

As a freelancer you avoid many of the entanglements that frequently blur the line between professional and personal problems. Of course, freedom comes at a price: You can't rely on the camaraderie that comes with being in a committed

band, or the stability of collaborating with the same folks all the time. It means you'll have to hustle to keep working, by networking with musicians in your local scene and constantly keeping an eye out for potential gigs. But the advantages are considerable.

You're free to pursue whatever music strikes your fancy (assuming you can find work in that genre). Spend a year immersed in jazz, sharpening your improvisational skills. Unplug for a spell and beef up that acoustic attack. Augment some metal outfit for a few gigs and work on your synchronized head-banging. Dabble in world music and focus on some of your guitar's exotic relatives: the sitar, the lute, or the balalaika. The ability to play specialty instruments or distinct styles of guitar such as slide or steel makes you more versatile, and thus more marketable.

You control the speed and direction of how your skills develop, and as they grow you become a more valuable player

Freelancing also means you can count on your take-home pay. You negotiate your fee and claim it, no matter how meager (or, alas, bountiful) the take. Unless you're getting drawn into a more permanent situation, or you're a philanthropist, you won't be expected to chip in for studio time, a producer, or an image consultant.

Deciding to go freelance is not an easy choice, but if you're an adventurer and playing matters more than songwriting or celebrity, then going it alone could be just the thing for you. It may not be as glorious as group stardom, but it's no less noble. Remember: Luke Skywalker might have been one of the Jedi Knights, but it was Han Solo who really knew how to rock and roll.

Live Performance Is Not Dead

There's More to Gigging Than Just Clubs By Elizabeth Rose

Resorts, theme parks, cruise ships, society orchestras—opportunities abound for guitarists beyond just playing clubs. In Lake Tahoe, Atlantic City, Las Vegas, Branson, Hilton Head, Six Flags, and Orlando, the door of musical opportunity swings open.

Single players or small combos provide soft-background music at cocktail hour. Hotel

house bands back touring stars and staged reviews. Casinos have bands playing around the clock. Wanna cruise? Booking agencies often contact musicians through union locals for shipboard gigs.

For the upscale party animal, Roberta Fabiano, guitarist in the famed Peter Duchin Orchestra, stashes her Steinberger

under her airplane seat and flies all over the country playing society affairs. Down the scale, the New York State Arts Council sponsors buskers, or street musicians, in "Music Under The Streets," where bands play anything from jazz to Ecuadorian folk music for passing commuters. What's the pay range for all this? Anywhere from triple scale to spare change.

JERRY CANTRELL ON PERFORMING

You're Jerry Cantrell, guitarist for Alice In Chains. You're in Atlanta, on the second leg of your debut tour, opening for your hero, Eddie Van Halen. You begin the opening riff to "Man In The Box." Your guitar sounds funny. You think you're having a problem with your digital delay pedal; a look over to the sound man reveals nothing. Then, after something in the stage pit catches your eye, it finally becomes clear:

"I look over, and it's Eddie Van Halen, nodding and grinning. He was playing along with me, note for note, through the whole song. I almost crapped in my pants!"

Partying Down

Working the Wedding and Private Party Circuit

By Mike Levine

In many ways, playing private parties can be a major step up for guitarists used to the bar scene. Known in some parts of the country as "casuals," party gigs include not only weddings, but bar mitzvahs, society affairs, corporate functions, and country club gatherings. Parties differ significantly from nightclub jobs in a number of ways. For one thing, the pay is generally much higher. Depending on your geographic location, you stand to make anywhere from \$100 to \$250 and sometimes even more for playing a Saturday night affair. Other advantages include earlier hours, larger stages, less smoke, and sometimes even dinner. On the minus side, there is no room for original music, nor any chance to achieve stardom; and in fact, you're often treated like the "help." What's worse, many

of these gigs have been lost in recent years to DJ's who are able to service parties for a fraction of the cost of a band.

In certain parts of the country (New York and L.A. especially), you can get private party gigs as a freelancer, but in many places your best bet is to join a band that specializes in this type of work. In order to thrive, you'll need to have a vast repertoire that runs the gamut from Gershwin tunes and other old jazz standards, to '80s rock and current top 40. The best way to get into playing parties is through recommendations from other musicians you know who are already on the circuit. If you can follow a conductor, you have a good chance of finding paying work in orchestras across the country.

There's Money In the Pits

Getting Work Playing Shows and Orchestras

By Elizabeth Rose

Although Broadway shows, television bands, and live film soundtracks pay top dollar, you don't have to move to New York or L.A. to carve out a career in show bands. In many other cities, guitarists and other musicians can get work as local "pickup players," supplementing the minimal orchestras that many national Broadway touring companies travel with. Kevin Kuhn, guitarist in Broadway's "The Lion King," got his start playing at Philadelphia's Forrest Theater as a sub for a friend he knew from music school. With the cost of launching a full-scale Broadway production starting around \$10 million, producers often head to the hinterlands to get their shows up at more reasonable budgets.

There is a proliferation of musical theater throughout the country, and this has led to increased opportunity for theater musicians. Often the actors work for free but the band is paid. How do you get the work? One enterprising player showed up at casting calls that were advertised in the local papers, figuring

they needed players for the band. The producers gave him his first theatrical job and he's continued to play every production since then. Generally, jobs come through other players. Find out who's the regular guitarist in a show, call that player, say you're interested in subbing, and ask if you can look over the book (the player's printed part). If you're able to convince the regular that you can cut it, you might be allowed to sub. If you do well as a sub, you're likely to make contacts that can lead to even more work. You can also try calling the music contractor, who hires the band for the producers.

In smaller productions, the contractor and conductor might be the same person. Be armed with business cards, a cheerful demeanor, and perseverance. You need to be a good reader who can blend into an orchestra and handle virtually any style of music. A rock musical like "Rent" or "Tommy" is one thing, but to play the music of Jerome Kern or the Gershwins is another. Be prepared to dust off your Freddie Green chops.

What Was Your First Paying Gig?

It's a fun little question that we fired at a few notable axemen. Here's what they had to say.

\$\$\$

"It was for a country club party in North Carolina. I was probably 14 at the time. I think each guy in the band made \$20. It was always a case of high anxiety in the early days when we played in public."
— Warren Haynes

"The 1958 Michigan State Fair in Detroit, MI. The Polish Arts Festival. I was going on my 10th birthday. I was paid Kielbasa. We performed 'Perfidia,' 'Honky Tonk,' and 'Boogie Woogie.'"
— Ted Nugent

"Whisky-A-Go-Go with the Runaways."
— Joan Jett

"Wait a minute, we get paid for this?"
— Scott Lucas of Local H

"Our first paying gig was with Physchafunkapus at the Cattle Club in Sacramento, CA. We got paid 60 bucks."
— Stephen Carpenter of the Deftones

"I remember the club owner laughing in my face when I asked to get paid for the first time."
— Tracy Bonham

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RECORDING

The State of Studio Guitar Surviving and Thriving in a Dwindling Market

By Mike Levine

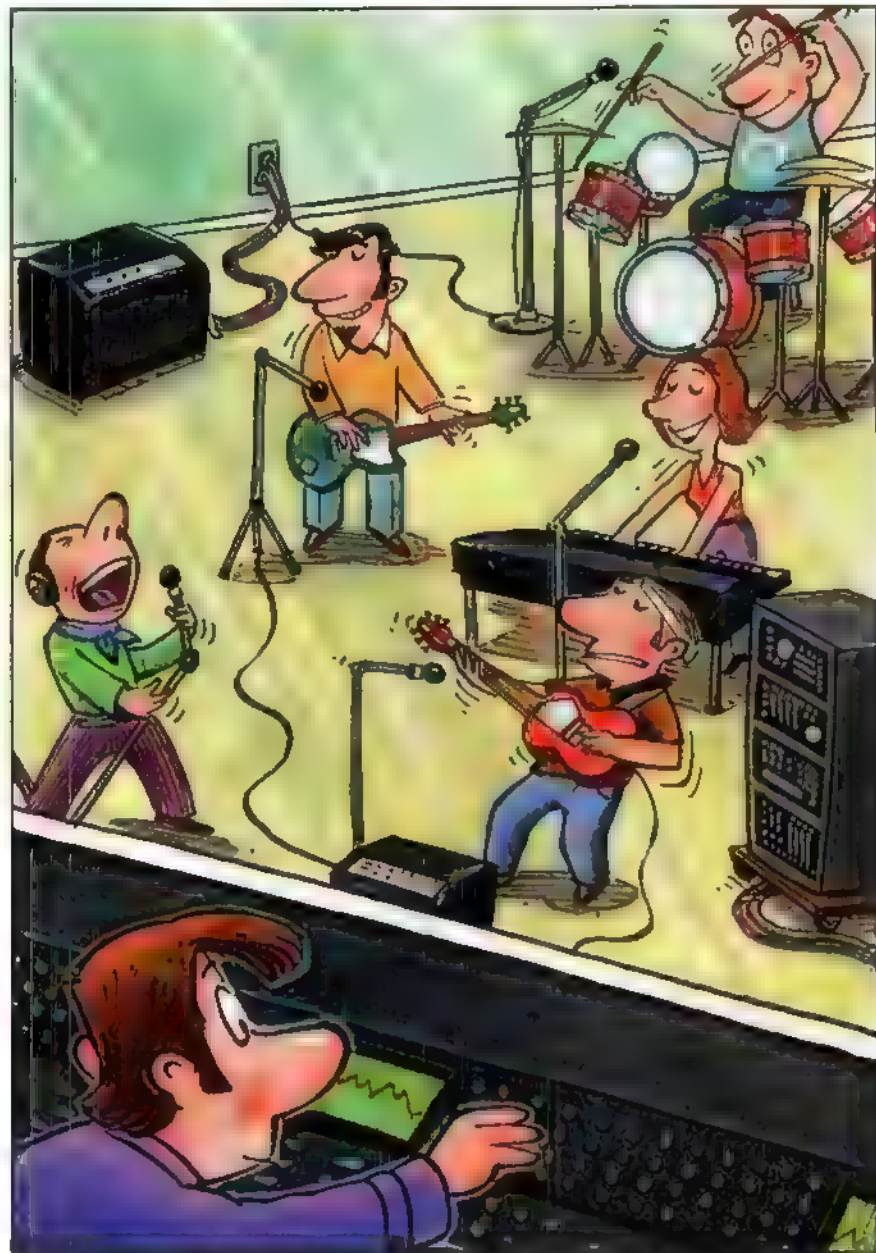
The revolution in recording technology has had a major impact on the world of the studio musician. On many records, soundtracks, jingles, and song demos, live players have been replaced by sampled and synthesized instruments, and this has resulted in many session musicians losing their livelihoods. Guitarists have been fortunate that their instrument is very difficult to simulate electronically, and this has allowed them to hold on to their place in the session world much more so than drummers, bass players, or violinists.

Nevertheless, the amount of work has diminished compared to the peak in the '60s and '70s (when it was common to have three guitarists' on a record or jingle date), and this has resulted in session work being even more competitive and difficult to obtain than it was in the past.

So what do you need to compete as a studio guitarist? As you might expect, the most important attribute is talent. Mediocre players simply do not rise to high levels in the session scene. Secondly, you must be versatile. Most of the really successful players are able to switch gears and play in just about any style that's called for. In addition, you need to be easygoing and easy to work with. If you're a pain, you simply won't get called back.

The ability to read music is another prerequisite for being a session guitarist. Although there will be plenty of sessions where there'll be no chart and you rely on your ear and ability to improvise, there will be those occasions where you're presented with a piece of paper full of little black dots. If you can't read it, you'll be replaced by someone who can.

Studio players need to have their act together from an equipment standpoint as



well. You not only need high quality instruments, but due to the fact that many of today's sessions take place in home and project studios where miking amps is impractical, you must have the right kind of effects processors to get a good direct sound.

Breaking in to the studio scene requires that you develop a network of contacts who are involved in the business of music production. Busy L.A. studio guitarist Carl Verheyen explains that one good way to get yourself established is to work with fledgling composers and producers before they become successful. That way, if they

do hit the big time, they're likely to bring you along with them. "You can establish relationships with guys out of college, or out of high school bands even, who go on to become film composers, TV composers, record producers, and jingle writers," he says. "I know that's how the new guys are going to be breaking in and are currently breaking in."

You can also jump-start a studio career by being a standout player on the club scene. Doing so will help you develop fruitful contacts with both the musicians that you play with and producers and music executives that hear you perform.

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Studio Work for the Average Joe

Finding Sessions In Anytown, Anywhere By Tobias Hurwitz

People have this ridiculous idea that studio guitar work is only available in places where you probably don't live, like Nashville, L.A., or New York. Yes, these legendary locales are hotbeds of studio activity, but plenty of work is also available right in your own hometown. Okay, okay. You probably won't be laying down tracks for the next Disney film if you live in Newark, DE, but you can still get studio experience and earn money!

Another annoying myth is the superman complex attached to the studio guitarist. Apparently he is able to sight-read anything on a first take. If the part is shaky he can instantly "fix" it, transpose it, harmonize it, or whatever it takes. He arrives at the gig in a van loaded with sitars, banjos, bouzoukis, basses, guitars, amps, and pedals of all varieties. A roadie brings in whatever he needs for the track, which he always aces on the first take. Yeah, right. There may be a handful of these people out there, but you don't have to be one of them to get studio work.

Promotion

If no one knows that you want studio work and that you can handle the job, then of course, you'll never get any calls. You've got to spread the word, and the best place to start is your local recording studio. Since the advent of affordable recording technology, studios are popping up everywhere. Most any studio will let you tour its facilities. Meet some owners and engineers. Leave demos and business cards. Let everyone know you're available for reasonable rates. It's even better if you're a familiar face and a regular client of the studio. Book some sessions just for fun. That way you can prove firsthand that you're on time, prepared, and that you sound great! Most studios have a preferred guitarist that they recommend for just about everything. If he's not available, there may be two or three second choices. Try to get on the list at as many studios as possible. If you can be at the top of the

list in even one studio, that's pretty good. Jobs will start coming in.

What Jobs Are Out There?

One type of local studio job is to help singer/songwriters demo their tunes. They may know just what they want, but more often than not they're pretty clueless. Your job is to shepherd them through the recording process and ensure that the end result sounds good. Be prepared to write and arrange all of the music except the lyrics. Also be prepared to locate and hire other musicians that may be needed. Oh yeah, you'll have to play the guitar parts, too.

Jingles are constantly being recorded for local businesses. If you're able to convince a business owner to let you produce his jingle, well, there's a gig! Be ready to handle the whole production. Your chores may include drum machine programming, songwriting, hiring singers, booking studio time and, of course, playing the guitar parts.

Jobs can range from laying down a funky rhythm on a rap tune, to playing a hot solo on a local artist's self-produced CD, to doing a theme song for cable TV. Off-beat jobs will come up in so many varieties that it boggles the mind! Once I had to compose and play the backing music for a children's book/tape package called "The Bible In Story." Another time, a client wanted to remake some Michael Shanker songs with different lyrics. I had to copy all of the guitar parts and even recreate Shanker's tones in the studio! You get the idea. There's a whole lot of stuff going on out there. You just have to land some jobs and be able to do them.

Equipment

You don't have to own a music store to ace studio jobs in your hometown. In terms of guitars, it's nice to have a few electrics, at least one acoustic, and a bass. You should also have a good amp, some pedals, and maybe a multi-effects unit (preferably one that allows you to get a

good direct sound). Things like capos, slides, and tuners also come in handy. The more the merrier!

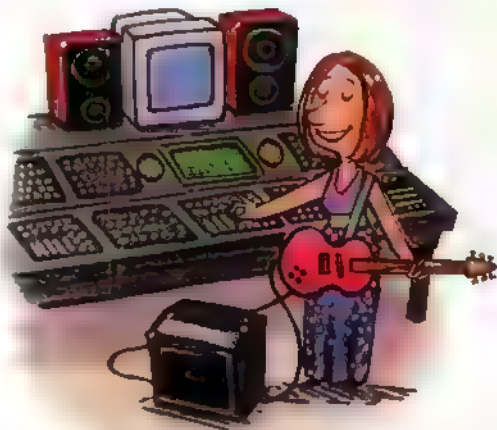
Do I Need To Read Music?

In a nutshell, no, but it definitely helps. Most of the reading I've run into locally is chord chart reading, which is fairly easy. However, the ability to read and write music makes arranging much easier. It's very helpful to be able to jot down parts so that they can be correctly recalled later. And you should be prepared if someone happens to put sheet music in front of you.

What Do I Charge?

A beginning studio guitarist charges less than an experienced one. A dirt cheap session pays \$50 and a good one pays \$300 or so. Famous musicians make thousands of dollars for a short session. Feel out each client individually. Price as high as you think the person is willing to pay, within reason. Big corporations pay more than the kid next door who needs a demo tape. You should establish a firm minimum price for sessions.

So, I guess that about wraps it up! Go get 'em! There's a whole world of studio jobs out there waiting for you to plunder!



Homemade Bread

Earning Money with Your Home Studio

By E.D. Menasché

In many ways, making money with a home studio is like gigging. Where the commercial studio operator must equip and design a room that can serve a wide clientele, your home studio should fit your personality, just like your guitar and amp collection.

Income is often generated by the skills of the operator, either as composer, remixer, arranger, producer, editor, or all of the above. Unless you're ready to invest in a serious rig, do the proper acoustical treatment, and have strangers walking around your house at all hours of the night, you're not going to be able to operate a "commercial" space out of your home.

But thanks to the explosion in media outlets—from music libraries to television and video, advertising, multimedia, independent film, independent album production and the Internet—abundant opportunities for income exist, provided you're willing to do some research, knock on doors and, as always, assemble the killer demo.

Film/Video. Music for picture is one of the hottest markets for the home studio. If Hollywood seems out of reach, you can gain valuable experience and earn some decent cash doing educational videos, industrials and independent films. Film schools can provide contacts, as can directories of video producers. Talk to someone before sending a demo to make sure the producer uses original music (many don't). Other outlets: multimedia CD-ROM's, the Internet, video games, trade shows, local TV.

Advertising. Composing music for advertising is a highly lucrative, highly competitive part of the business. National ads are like mini-films, with high production values, big budgets, and mini-film scores. Creative use of sound is paramount, as is the ability to make a compelling musical statement in under 30 seconds. Traditional jingles with lyrics are less common in national campaigns, but many local merchants and service providers use them.

Directories listing advertising agencies can be found at your local library. They often indicate whether the agency deals in print, television, radio, or trade shows. Local tele-

vision and radio stations also need either original or library music for the ads and promos they produce "in house."

Sound Design. If you're creative with effects and synths, designing sound effects for film, sample libraries, other artists, and producers is an overlooked source of work.

Digital audio editing with a computer isn't glamorous, but all kinds of people need it, including media outlets, artists who want to rework their demos, independent labels, even authors with recorded source material. If you're so equipped, you can combine editing with CD burning.

Music libraries are widely used in media. Sell your finished recordings directly to the library or create your own library and license it to video producers, and television and radio stations.

Remixing. Creatively reworking a song for a record label is another area that's hot. Computer-based home studios with an arsenal of effects and samplers are especially suited to the task.

Session Work. With the proliferation of modular digital multitracks (MDM's), many projects are recorded in more than one facility. Clients who value your playing might find it cost effective to bring their tapes to you, have you lay down tracks at home, and take the tapes away for completion elsewhere.

Mixing. Tracks recorded at a larger facility can be brought to your studio for lower-priced overdubbing, mixing, or editing.

Education. Produce practice tapes for students, record their lessons, create charts and scores, or use computer-based educational tools.

Producing independent albums and demos. Collaborating on an album or demo—as producer, co-writer, or arranger—works well at home. Local organizations, coffee houses, houses of worship, and clubs are good places to network. Be sure to negotiate a rate in advance, charging per hour or per song.

Tools of the Trade

Essential Gear for Your Home Studio

Multitrack: Options include a modular digital multitrack (MDM), a used analog machine, a computer-based system, or one of the new integrated devices like the Roland VS-880 or the Korg D8, which incorporate mixer/recorder/editor/effects. For scoring, make sure to include any sync options in your budget.

DAT deck for mixing/demos/archiving.

Cassette deck (and/or) CD burner for making copies of your demos.

Video deck for scoring.

Mixer: Opt for a recording console. Don't try to get by on your old PA board. There are a number of analog and digital choices geared to home/project use, many offering automation, useful for both remixing and scoring.

Mic Preamp: Unless it sounds better than the pre's built into your board, save your money.

Microphones: At least one good condenser is essential for vocals and acoustic instruments. Dynamic mics work well on drums, amps, and some vocals.

Patchbay

Direct Box

Compressor/Limiter(s): Quality over quantity, but quantity doesn't hurt.

Noise Gates: Less necessary if you have an automated console

Outboard digital effects

Monitor Speakers: Choose with your ears, not your eyes.

Headphones and a headphone amp are essential if you plan to record other artists.

Computer with MIDI interface, audio interface, sequencing software, editing software: Basic gear for scoring, remixing; also useful for arranging, creating demos, and education.

SMPTE/MIDI Converter: A must for synchronizing a computer to tape.

Sampler

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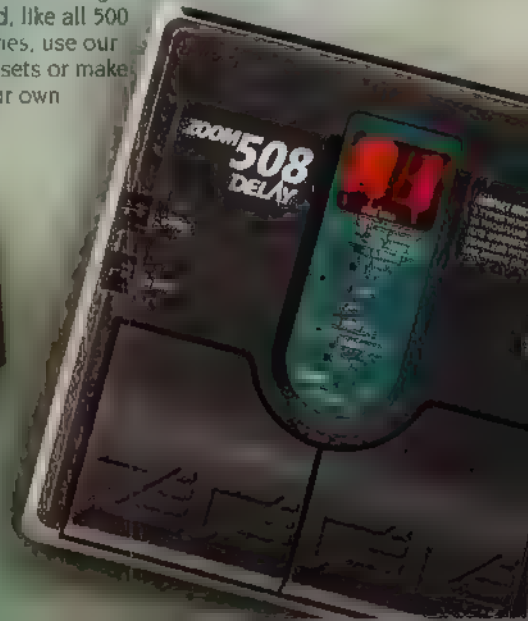
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510 Driver

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SELLING YOUR MUSIC

Bringing It to the People Distribution for the Rest of Us

By Mike Levine

While getting a major-label deal is, of course, the best way to get your tunes into the hands of the greatest number of people, there are plenty of alternative methods of distribution available now as well. What's more, it's never been easier or cheaper to produce, duplicate, and package your own CD's, so there's no reason that you can't make at least a modest profit from selling your music yourself.

Putting Out A Good Product

Naturally, before you can sell anything, you must have a salable product, which in this case means a CD that sounds and looks professional. There's no reason you can't record your CD in a home studio, but make sure that it's done with care and skill. Consider bringing in a seasoned engineer to do your mixing, because this will help ensure a high quality result.

Once the mixes are done, you need to find a company to duplicate your CD's for you. You can find CD duplication firms through advertisements in music magazines and by asking your friends, colleagues, and others in the recording business. Many firms will offer package rates that include not only the actual CD's, but the artwork and graphics as well.

Some companies will also include basic mastering (smoothing out the relative volume of the various songs and making sure everything is equalized properly) in the package, and this can help greatly to make the CD sound professional. Insist on hearing a test pressing of your CD before the duplication run to make sure whatever changes they might have made are to your liking.

There are gobs of information on the Internet to help you with the process of putting out your CD. Two sites that are particularly helpful are IndieCentre



(www.indiecentre.com) and 181.4 Music Database (www.181-4.com/database).

Sell At Your Gigs

The most time-honored method for selling your own CD's is to offer them for sale at your gigs. There are basically two ways to do this. The first is to do the actual transactions yourself, during breaks and before and after the show. Alternately, you can

station a friend or employee at a table to sell your CD's throughout the entire gig.

Whichever way you do it, make plenty of announcements from onstage letting people know that you have a CD for sale. If you want people to buy it, don't give it an exorbitant price. Naturally, it depends what your cost per disk is, but try to keep the price in the \$10-\$12 range.

Local Vendors

Independent record stores (which are a dying breed), as well as certain large chains are sometimes willing to carry your CD's on consignment. Typically, they'll take only a small batch from you (often 10-15 units) and keep a percentage of the selling price. While you're unlikely to get rich from selling your music this way, it's prestigious to be able to announce at your gigs or on your web site that your CD is available at a well-known record store.

Indie Labels

Get on board with an Indie label, either as a signed act, or in a distribution deal. Indie labels run the gamut from well-known, nationally distributed record companies such as Rounder or Epitaph, to small outfits started by an individual band as a way to put out their own music and that of their friends. The amount of distribution they have available will vary as well, as will the degree of difficulty of getting signed. Even if they won't sign you to their roster and pay, or help pay for the production of your album, agreeing to distribute your CD will help to greatly increase your visibility and accessibility.

Using The Net

The emergence of the Internet has opened many new opportunities for selling your

music. A band with its own website can be reached by millions of computer users all over the world, and this gives you the potential to sell a great deal of product. It's mind blowing to realize that it's just as easy for someone to get to www.yourband.com as it is for them to reach the site of a major artist.

Before you get too excited, however, you have to realize that all that accessibility means nothing if nobody visits your site. Therefore, to get traffic to your site you must do all you can to publicize it. Although getting listed on the search engines can be of some help, you must generate most of the publicity yourself by prominently displaying your website address (URL) at your gigs and on all your publicity materials.

There are a number of ways to sell CD's from your site, ranging from simply posting an address where customers can send checks, to using a service that will act as your virtual "back office," handling credit card transactions and shipping (see below: "How To Set Up Your Site For CD Sales").

You can also try to get listed by online music catalogs and distributors. There's an ever growing number of these entities on the web—some specializing in particular types of music—which potentially can list your CD for sale.

Continued from page 37

"My first paying gig was when I was 16 years old. I played at my sister's wedding. I wasn't very good, but my father gave me \$10. I didn't want to accept it, but he insisted, saying that it was money for services rendered." — Mark Haugh of Caroline's Spine

"1987, Bowie, MD, "Battle of the Bands" at the Bowie Ice Rink. I had 101-degree temperature. In between songs I chugged honey, hot tea and Mountain Dew. We won and got \$500. It was my first gig with my first band, 10xBig. We played all originals, while eight of the ten bands did covers." — Jimi Hatto of Jimmie's Chicken Shack

"It was at Dr. B's in Soho in Manhattan. I was 12 years old, and the band I was playing with went up to New York for the show. The whole band wore blue shirts and white pants. The audience was made up of every family member I had and other band member's families." — Billy Mann

"I can't really remember much of the first time we played together in front of people. We played our friend's party and I was really drunk. The party was really fun, but we sounded like crap." — John E Trash

HOW TO SET UP YOUR SITE FOR CD SALES

If you have a web site, or are contemplating one, and you want to sell your CD's from it, you'll have to decide how you're going to handle the financial end of it. Unless you're simply going to put up an address for people to mail checks, the first thing the site will need is an order form. Usually, the company or individual that designed and built the site can set this up for you.

To offer credit cards as a method of payment, make arrangements with a commercial bank to authorize you to accept

them. You'll also need to obtain electronic transaction processing software, such as the kind provided by ICVerify (www.icverify.com), to facilitate the transactions. And though many people fear the possibility of fraud when using credit cards on the Net, transactions involving legitimate companies are protected through encryption and are generally quite safe.

Rather not get involved with the inner workings of setting up your site for credit cards? A company such as CyberCash

(www.cybercash.com) can handle it for you (for a fee, naturally).

Another option is to use a distribution company that will not only handle the financial end of the transactions, but also warehouse, sell, and ship your CD's on consignment. Some examples to try are CD Baby (www.cdbaby.com), Independent Distribution Network (www.idnmusic.com), Indie Productions (www.ivs.net/indieproductions), CD Universe (www.cduniverse.com), and Amazon.com (www.amazon.com).

WORKING THE INDUSTRY



Behind its glitzy facade, the music industry is still a business. And like any business, it employs tens of thousands of people in support positions, ranging from recording engineers to instrument technicians to music store clerks. Some make a life's work out of these occupations, while others simply use them as day jobs to support their performing careers. Remember that working in the industry in any capacity can be a valuable way to make contacts who can potentially help you in the future.

Getting On the Right Track

Working As a Recording Engineer

By Peter Spellman

The recording studio business has changed a great deal in recent years. Home and project studios are being used by many people for much of the "tracking" business that formerly took place at large commercial studios. This has led to fewer commercial facilities and a consequent reduction in staff jobs available for engineers and assistant engineers. As a result, you might stand a better chance of getting work as an

engineer by setting up your own studio rather than trying to work at an existing one (see "Homemade Bread" on page 41).

To obtain work at a commercial facility, the best way to get started is to volunteer or intern at a local studio, in addition to taking courses in multitrack engineering and production. Try to land an assistant engineer position and eventually move up

to staff engineer. Later, after you've built up some credits, you can launch out on your own and develop your own reputation as an in-demand producer/engineer. Salaries vary, but entry-level assistants earn between \$12,000 and \$18,000 a year, while chief engineers can earn upwards of \$40-50,000. Freelance "name" producers and engineers who work with popular recording acts can make \$100,000 annually.

"Can I Help You?"

A Salesperson's View from Behind the Counter by Lisa Sharken

Working in a music store can be a fun, rewarding gig, but it isn't always the party that many people perceive it to be. Surrounded by walls of guitars, amps, and effects all day, what could be a better gig for a musician? Although it's cooler than washing dishes or asking people if they'd like fries with their burger, it's a job that requires a certain degree of skill. Like any position in sales, it should be taken seriously if you want to be successful.

Being a good salesperson is about more than just writing up sales orders. It's about matching the right gear with the right people. Before you can do that, you need to know more about the customers and what they're looking for. In a way, it's like trying to help someone find the right pair of shoes. Since you'll never know what their feet feel like in each pair, you have to be able to ask the right questions and extract the information you need in order to find the most appropriate choices.

To do a good job, don't just sit behind the counter waiting for customers to ask "Can I try that one?" and then not offer help or ask further questions if they hand it back

to you and say "I didn't like it." A good salesperson is knowledgeable about the equipment on the market and knows the facts about the gear that's in stock and on display. That means knowing more than just the model number and price. It means knowing how to operate the equipment, demonstrate its features, and compare it with similar products. The fact is, many people come in looking for a particular instrument or piece of gear, but find that after trying it out, it doesn't meet their expectations in feel, tone, or features; or it may be out of their price range. Instead of letting the customer walk out and lose the sale, if you're familiar with what's in your store, show them other equipment that may be more along the lines of what they need.

If you take the time to learn how each instrument feels and sounds, and how to operate all the gear in your store, you'll be able to recommend alternatives, especially when you get a vague "It just isn't what I want" or "I didn't like the neck" response. In that case, ask the customer what it was about the neck that didn't feel right. Do they prefer a neck that's thinner, fatter, or

rounder? Do they prefer the feel of an unfinished neck over one with a heavy gloss finish? Or maybe they're unhappy with the way the frets feel. Are they too thin, wide, or squared-off? Be aware of all the available options.

To be a good salesperson, you have to know your inventory and your customer. If you're gear savvy and pay attention to what the customer is telling you, you'll have an easier time making sales and keeping customers happy. And, most important, it's a happy customer that will keep returning to buy more gear and recommend you to their friends. The best salespeople will usually remember their customers and what they already own, then make recommendations about new products that will complement their current setups. By putting in the effort to go the extra mile for your customers, you'll gain a loyal clientele. Don't be pushy or make inappropriate decisions for your customers based on how much commission you'll make from the sale. Being honest and helpful goes a lot further and will earn you more respect and repeat customers in the long run.

Gear Guru

Be a Product Specialist

By Peter Spellman

If you have a good knowledge of equipment and the ability to work with people, consider becoming a product specialist for a musical instrument or equipment manufacturing company. The responsibilities of this type of position will often include assisting the product manager with technical support of current products, researching new product offerings, performing product training for internal and external staff, and developing and implementing objectives of the sales department.

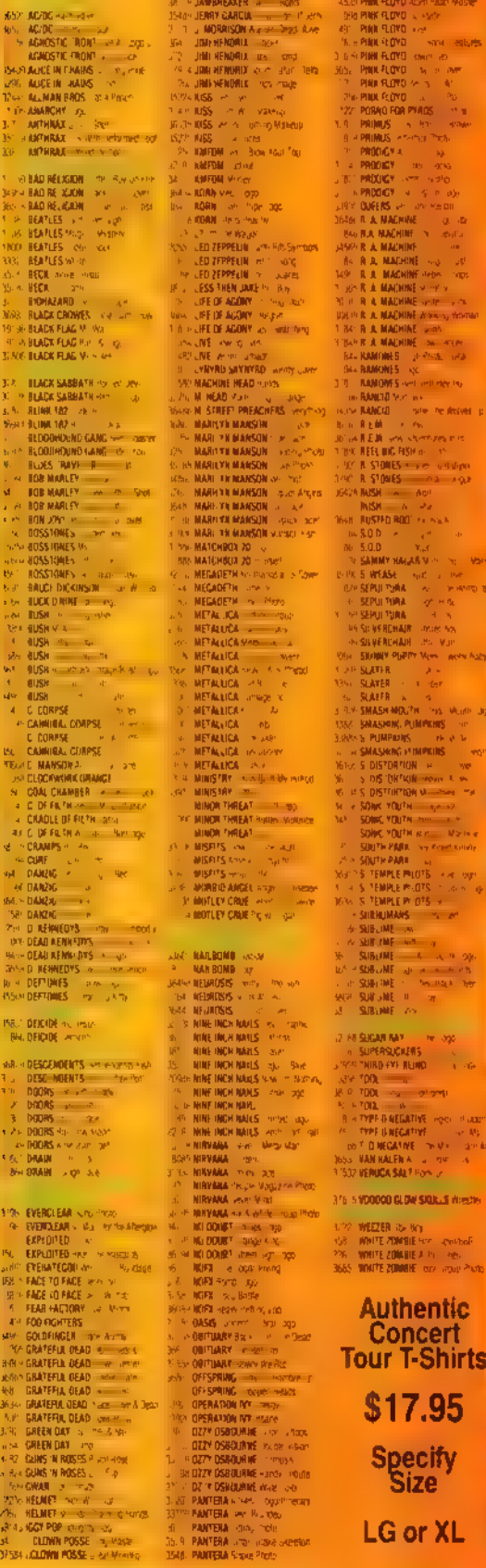
You'll need strong background experience with the instrument or piece of gear you'll be working with, top-notch verbal, written

and computer skills, and professional playing experience. Retail store experience is also very helpful. Some product specialists, like Roland's Gary Cook, go beyond the traditional role of the PS. "Multi-tasking is now the name of the game," says Cook. "My job encompasses everything from writing articles about new products for the *Roland Users Group* to holding clinics at industry trade shows."

Cook sometimes gets to rub shoulders with famous musicians, as when Sting invited him to his Malibu studio for a demonstration of Roland's VG-8 guitar system. He mentions another cool



Continued on page 53

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Continued from page 47

benefit: It keeps him on the cutting edge of guitar technology.

The best way to break into this field is

through networking at music instrument stores, trade shows, and with other musicians. You should also have a killer demo,

showcasing your playing ability. Starting annual salaries for product specialists range from \$25-30,000.

A Guitarist's Best Friend Work As a Guitar Technician

By Peter Spellman

When a band is on tour, a guitar technician is generally hired to maintain all the guitars and related gear. If you enjoy traveling and have a strong guitar repair and technical background, this could be a job for you.

"My job with Jon (Bon Jovi) is to have his guitars tuned and set up properly when he's on stage, and to make sure the equipment is in the best possible condition," says J.D. Dworkow, guitar tech for Bon

Jovi. Tech work can be tedious and strenuous, and the days can be long. Some guitar techs also work in recording studios, making sure all the axes are in top working order.

"You have to be aware of the whole system when working the stage," says Marque Coy, who teaches a semester-long course called "Introduction to Stage Technicianship" at The Zappa Institute of Technology in L.A. "You can't just be

focused on your little niche."

Coy advises would-be techs to find a local band to roadie with and learn on the job. And, as with so much else in the music biz, network like crazy—with other musicians, with tour managers, and at music product trade shows like NAMM (National Association of Music Manufacturers). Salaries for a small tour start at around \$200 per week. Teching on a mid-level tour can fetch a weekly \$1,500, and major tours pay upwards of \$3,000 per week.

Charting a New Course Making Money Transcribing and Engraving

by Charles H. Chapman

A burgeoning field that few musicians think about is that of a music transcriber and engraver. The transcriber must be able to listen to an audio version of a musical work and notate it using traditional notation and (sometimes) tablature.

With the proliferation of teaching videos and the growth of the music publishing field, a musician who has good ears and musical training is a valued commodity.

The money you can make varies according to the needs of the employer, but if you're accurate and fast you can often name your own fee.

Transcribing was once a separate entity from engraving (music copying), but in the modern publishing world this is generally not so. Hand notation (also referred to as music calligraphy) is a dying art form, and today's musician must be

able to function with the computer and be aware of different software packages. At this time, Finale is considered the industry standard; it's extremely powerful and flexible, though somewhat difficult to master.

Making a musical entity look as professional as it sounds is a valuable skill in today's marketplace and can also be an excellent means of financial security.

Sharpening Up Your Keyboard Skills Working As a Music Journalist

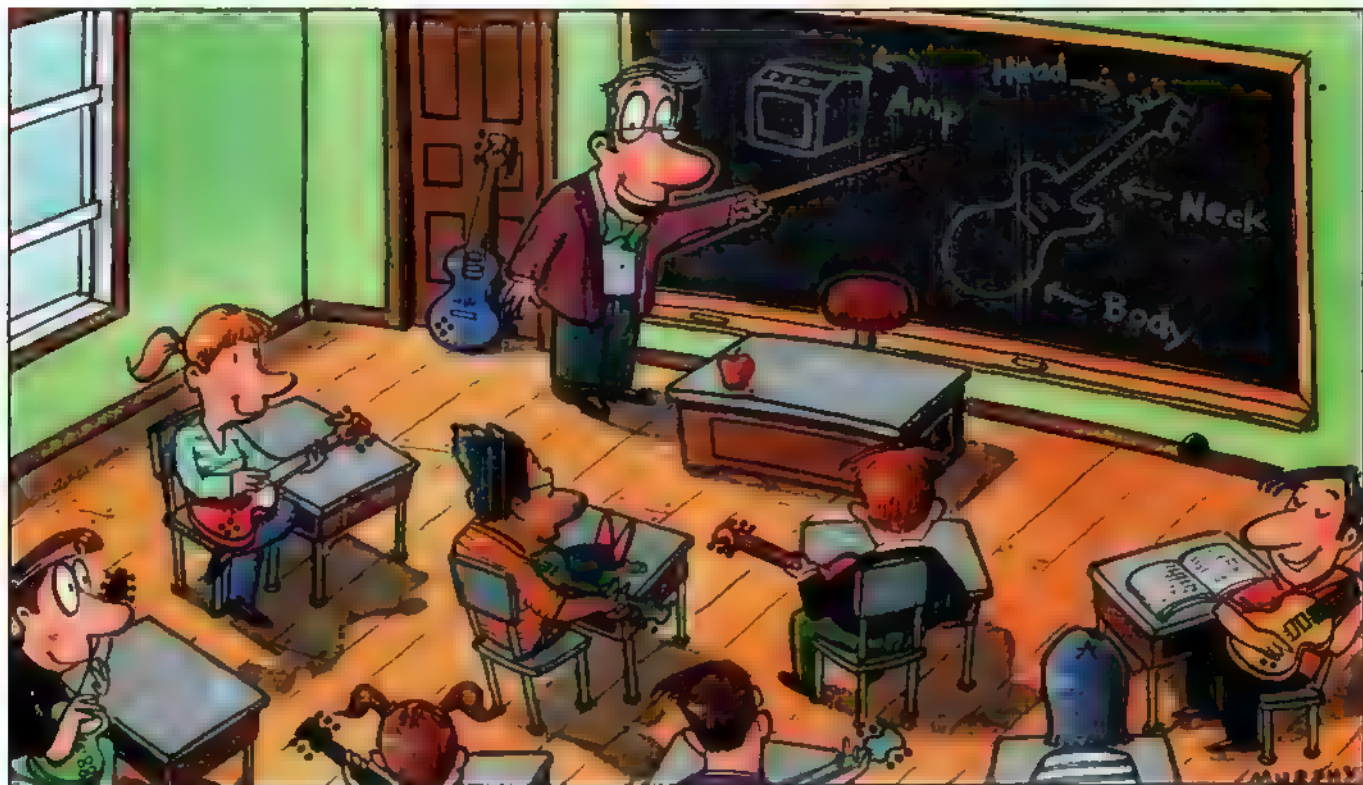
By Bob Gulla

Though most of you probably think rock critics should suck on the bitter end of a rusty exhaust pipe, writing for magazines really isn't a bad way to make some extra cash while trying to jumpstart your band. If you think you've got a handle on the music scene and you like a band enough to write about them, all you need to do is start selling yourself to open-minded editors. Most will want to see writing samples before committing to you, so that might

mean pounding out some gratis reviews for a web site, fanzine, or local paper.

Once you've got a few clips you can live with, pick up the phone and contact editors at some of your favorite music rags. Don't be silly and start calling Rolling Stone or Spin. Every lame music geek with a CD player and a pencil wants to work for them. Try exploring different, less traveled avenues like weeklies, arts papers, start-up magazines, even pub-

lications that don't specialize in music coverage. Make sure your approach is professional: Prepare the ideas you want to pitch, pitch them concisely and clearly, and respect that the editor you're speaking with also has to talk to 20 other writers over the course of the day. If your writing turns them on, and the thrill of being published rivals good sex, be prepared to get busy, as the wide, and occasionally wild, world of rock journalism awaits.



Teaching can be either the last desperate act of a failed musician or it can be a rewarding and satisfying career. Just like in any other facet of the music business, you have to pay your dues, you have to seek to upgrade the quality of your employment, and you have to improve your skills.

But if you find you can teach—and teach well—you'll discover many outlets for your talents. You can teach in a classroom situation or one-on-one with private students. You can teach full or part-time, under an aegis (i.e., in a music store or school), or flying solo. Each requires a different approach, but all are productive and worthy endeavors. And when teaching others, you often find you can learn from your students as well. Just don't tell them or they'll start charging you.

Teaching as a Profession

Full-Time Teaching Gigs

by Charles H. Chapman

Teaching music can be rewarding both musically and financially, but the requirements of getting the gig go far beyond just being a proficient musician.

The most stable, profitable, and often the most rewarding type of music teaching is in the public, private, or college systems. Contrary to popular belief, it's only in the public schools where a degree is a legal requirement. To be a public school music teacher you must have a minimum of a bachelor's degree and your major course of study must be accredited by your state's "Board of Accreditation." Most sys-

tems require a Music Education degree—a major in composition or performance won't cut it.

Although you don't legally need a degree to teach in private schools, parochial schools, or colleges, it certainly helps. However, many institutions will consider high level work in the music business to be the "equivalent" of a master's or doctorate degree. "Equivalent" experience can include a major label CD, a film score, concert tours, years of teaching on your own, or all of the above. Every institution has its own sense of what the

equivalent is and it can change without notice.

The upside is that hourly pay can range from \$30 to \$65 or more per hour, depending on your skills and credentials. If you are hired on a salary basis, you're likely to be eligible for health and dental coverage, as well as life insurance and paid vacations, perks that most musicians can only dream of.

Annual salaries typically start around \$30,000 and go to upwards of \$60,000 or more with accumulated experience.

Hanging Out Your Shingle

Working As a Guitar Teacher

By Deb DeSalvo

What reasonably competent guitarist with dreams to support hasn't considered teaching as an alternative to jobs that require boring hair and sensible footwear? But then that cliché pops into one's head: "Those who can, do; those who can't, teach."

Well, it doesn't apply to guitar teachers. The best instructors attract students by being professionally active. Keeping students is another matter. "If you're a good player and people know you, you will get recommendations," says Alan Schwartz, one of the most respected teachers in Manhattan. "But if you don't keep those students... well, usually it's the teacher, not the student."

Schwartz—the soundtrack guitarist for the new Coen Brothers film, *The Naked Man*, and an in-demand player on the New York session scene—says that to teach well, "You need the right personality, because it's in the details. Most people find it hard to focus on one little detail of someone's playing. But a teacher needs to isolate the single detail that's holding a student back. People think teaching requires patience, but it's not patience. It's *acceptance* of what the process truly requires." A second key to successful teaching, Schwartz says, is respect for the student's goals: "The stu-

dent sets the destination. The teacher steers and the student rows."

Boo Reiners, who records with new-bluegrass artists Elena Skye and Greg Garing, and teaches from Hoboken, New Jersey's Guitar Bar, agrees: "Be open to what made a student buy a guitar in the first place. Use what they like to teach them how the guitar works; don't hit them over the head with your agenda."

Reiners likes teaching from a store "because it gives me a suitable space in a great location." Schwartz teaches from a home studio (and takes a home-office deduction), since he's on call for sessions.

A drum machine and a way to record the lessons are musts, Schwartz notes. "The best way to teach time is with a drum machine. Recording important parts of the lesson is necessary because music is perceived with the ears. Writing it down is merely a convenience."

Should students be pressured to read? "If your mentors are readers, you should learn to read. But if your mentors are not readers, it's not that important," Schwartz contends.

Reiners and Schwartz teach part time, but

Rich Feridun, who has played the Guinness Fleadh festival with Rogue's March, taught "seven days a week last year to make a living. You can burn out teaching for a living if you get frustrated easily and don't make it fun for your students."

"Teaching is connecting with students so they feel comfortable setting aside their insecurities," says Schwartz. "That's never exhausting; it's a beautiful thing. But it can be exhausting when a student is resistant to slowing down."

How does he get through to those students? Schwartz chuckles. "I just tell them: 'Hey, it's only a guitar. It's not brain surgery!'"



BOB FERRY, OF 3 WET CATS AND A BURLAP SACK, ON TEACHING

"I've had years of doing this thing, and I've taught some very interesting people. One of my students was into heavy metal and he wanted to learn a lot of heavy metal licks. To study at the Groove Academy [in Edison, NJ], you have to pay in advance. As it turns out, he paid me entirely in quarters—rolled up quarters. There were like 20 rolls. And so I had no way of counting these quarters but trusted him that it was the right amount. I suspected this guy was a little weird. Some of the other teachers were saying that maybe he robbed a toll booth on the way to the lesson. While teaching him, he started to play something for me and he turned his back. Here I am with this guy with long blonde hair and an Iron Maiden T-shirt turning his back to me. I asked, 'Well why are you doing that?' He said, 'If I show you what I'm doing, you'll steal my licks.' I was amazed. I said, 'Do you realize that if I want licks, I make up my own?' But he was adamant. There was no way he would allow me to see what he was playing."



ANTHRAX

Return from the Abyss

by Jon Wiederhorn

In 1991, Anthrax was recruited for the American stretch of the Clash of the Titans tour, one of the most memorable metal packages of the last decade. The shows featured the band alongside Megadeth and Slayer, and every night each group emphatically strived to blow their peers off the stage. A year later, Anthrax hooked up with hip-hop innovators Public Enemy to cover that group's insurrectionary battle cry "Bring The Noise," which they followed with a successful joint tour. By 1992, Anthrax had signed a reported \$10 million, five album deal with Elektra, and seemed primed to join Metallica at the top of the metal hierarchy. Then grunge came, and Anthrax hit a brick wall. Their record label opted out of the contract, and the band was left without a deal, clamoring in a music scene that sought to snuff out anyone who didn't wear flannel and play downtuned guitars. In the tumult that followed, Anthrax lost so much credibility that when they approached Ozzy Osbourne's wife and manager, Sharon, earlier this year, and asked if they could play at Ozzfest, they were first stonewalled, then flat out rejected. Fortunately Anthrax aren't quitters, and facing adversity just made them hungrier. So, after three years of busting their balls and shopping their tunes, Anthrax are set to bring the noise once again. Their eighth album *Volume 8: The Threat Is Real!* (Tommy Boy/Ignition) is a bludgeoning grudge-fest that adds full-bodied groove to the band's trademark stomp. We recently caught up with guitarist Scott Ian and drummer/guitarist Charlie Benante as Anthrax were preparing to tour mid-sized clubs—their first major step on the road to recovery—and talked about raw deals, alcoholic abandon, ripping riffs, and gargantuan grooves.



NER Z. OZOWER

You signed a multi-album, multi-record deal with Elektra a few years ago, but they dropped you after just two records. What happened?

Charlie Benante: The A&R guy who signed us was let go, and all of a sudden we were left out in the cold. Sylvia Rhone, the head of the label, actually told me, "If it was up to me, I would never have signed you to the label." It fucking sucked. We put a lot of heart and soul into our last record, and it just fell. The label didn't support it and most of our fans probably didn't even know it was out.

Scott Ian: That whole thing put a big fucking dent in our career. We went from *Sound Of White Noise*, which sold over a million copies worldwide. Then we spent two years seeing the whole thing dwindle down to zero. Call our accountant's office. There's not much money in the Anthrax account. There's hardly a penny. We had to self-finance this new record thing. We didn't have a deal so we built our own studio and did the whole thing ourselves. Then after it was all over and done with, we got signed again.

Did that frustration affect the overall tone of the new album *Volume 8: The Threat Is Real!*?

Benante: Definitely. All that backstabbing and shit really pissed us off, and the material is so much angrier because of it. Also, we had all the time we needed to write and record, so the material is a lot better than anything we've done.

Was it a difficult record to make?

Ian: Fuck yeah. There was a lot of adversity

there. We started it in November, 1996, around Thanksgiving, and it basically took all of '97 to make. Around September 1996, we had enough material, but the songs just kept evolving and changing. We seriously spent 18 months under a microscope tearing our insides apart, but it paid off. I'm hoping I don't have to go through this kind of torture again in my life to make another record, but when I think of how much I like the album we came up with, it was almost worth it.

Aside from the record label headaches, were there other setbacks? Some of the lyrics suggest you were going through a rough time emotionally.

Ian: I ended up separating from my wife back in July, and so much of that is in the record lyrically. But it's cool now. We're still best friends, and we still live together, but the whole pressure of being married is out of the picture. Leading up to that was really hard for me. It was a two-year-long emotional roller coaster.

How did you cope with all that pressure?

Ian: Basically, I turned into a complete asshole [laughs]. I had many nights in many different bars. I treated a lot of people really badly, and I was a big whore with chicks. When we first started the band I did the same thing because there was a big groupie scene going on. But this time, I was the groupie and I didn't give a fuck about anybody's feelings. I was actually looking for trouble sometimes. I would go out some nights thinking, "I'll probably end up getting in a fight tonight." I never

got my ass kicked, but there would be scuffles, and usually I'd be with people who would pull me out before anything really started. The last thing I need is to sock somebody and get sued. But sometimes fighting can be exhilarating. It's an experience, and I don't look at the fights I've been in as bad experiences. You live and learn, and it's a part of life. But now, you get in a fight with someone, and they come back and want to shoot you.

It sounds like you were pretty out of control.

Ian: Yeah, I had a couple of months where I had no idea where I was going to be, what I was gonna do. I was very negative in my emotions. I had a very negative focus and drinking compounded that. I was living out my Bukowskian fantasies, being as free as I could possibly be. The thing I loved about [poet Charles] Bukowski was he was truly free. All he really cared about was his art, women, and booze. And that's it. It's weird because he was always writing his poetry, and most of his poetry was always about drinking or women. He had to have all three. And it didn't matter if he was in the slums or if he was hanging out with Hollywood types selling books up the ass. That's how I aspire to be, whether I have \$10 million or I end up living back with my mom.

Last August you were arrested for breaking into the New York Yankees' training camp in Florida.

Ian: Yeah, that was really the culmination of my Bukowskian binge. I broke into the stadium and took the little mat from the on-deck circle. There was a lot of coverage of the incident, and it

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SAMSON

generated a lot of positive press for the band, but it was something I felt so horrible about doing, and I don't ever want to be in that state of mind again. That was the turning point for me. I was sitting there in jail thinking, "What's next? What's gonna happen after this? I gotta pull myself out of this hole." Fortunately the charges from that break-in have all been dropped now.

How did you get your act back together?

Ian: It just kind of happened. When I hit rock-bottom, I had an epiphany in my life. Just by getting that low, I knew that things were gonna be okay. I realized that everything I had gone through up to that point had been really cathartic, and all of a sudden the clouds parted and the skies cleared. I've been a lot happier since then.

Enough soul searching. Let's talk about the record. Sonically, Volume 8: The Threat is Real! is more eclectic than your past albums.

Ian: Well, different songs leant themselves to different sounds. In the past, there's just been one rhythm sound throughout, and then layers on top of that. But on this record there were songs like "Catharsis" and "Piss N' Vinegar" that just didn't sound like they should have my traditional fat rhythm tone. So I cleaned up the sound, and went for a more straightforward rock approach. It's basically like the AC/DC sound where we had a Marshall JCM 800. We set everything on "7" and played those songs with Charlie's Les Paul and his Howard Roberts Fusion guitar. It's the first time I had ever done that and it was a little scary for me actually, because I'm so used to my safety zone with my guitar sound where I know exactly what it is and how it's gonna come out.

Benante: We found that sometimes the songs couldn't be what it wanted to be with our standard guitar sound. They just came to life a lot more when the guitar tone wasn't clouding up the bass. But for a song like "Born again Idiot," that kind of thing wouldn't work because that song is meant to have an angry guitar sound.

How do you get that angry trademark sound?

Ian: That's very secret [laughs]. It's real easy. I use a combination of the Marshall JTM 2000 and a Marshall Jubilee series amp. I ran both of those with my TC Electronic line booster in front of it and played pretty much all the rhythm tracks with one of my Jackson Signature series. It's pretty basic.

Did you use a lot of pedals on this record?

Ian: Not on the rhythm tracks, but I used one of those Digtect Whammy pedals here and there for effect, and I used a wah-wah pedal on the beginning of "Hog Tied."

Benante: For the song "Killing Box" I had a great setup. I started with a TheraMin, then I used a tremolo pedal, a wah, and a Phase 90. In other places, I used the tremolo pedal, a slide and an E-bow. Those are fun. The first time I saw anybody use it was the Edge for *The Unforgettable Fire*. He was doing something with the guitar and I thought, "What the fuck is that thing?" The sound that was coming out was amazing. Then I found out it was an E-bow and I looked into it and found out these things have been around for years.

Aside from the differences in tone, there are also some variations in rhythmic technique on the record.

Ian: Well, I hear all these records coming out, and a lot of the guitar players are stuck on that same chugging, military style. We wanted the new songs to be really rhythmic—so have the guitars going constantly with the drums—so that the album would have a lot more groove.



Benante: That's what's so great about a band like Pantera. As heavy as they are, they've always got this killer groove going on. The thing is, kids can't move to that old militant kind of riffing, but they can really mosh to this groove-oriented stuff.

Charlie, you played lead guitar on four songs on this album. How did that work out?

Benante: We asked our old guitarist Danny [Spitz] to leave in 1995 because he really wasn't into what we were doing. But even when he was in the band, no one really cared for his leads. So, I would sit with him and help him work on his leads. Then when he was out of the band, I just tried some stuff, and everyone liked it, and that was the start of it. For me, to play guitar on the album is such a big achievement, even more than drumming.

You still have a twin-guitar attack. Who is your second rhythm guitarist?

Ian: Well, Paul Crook is our touring guitar player, and he played the solos on "Killing Box," "Hog Tied," "Stealing From A Thief" and "Big Fat" on this record. He's an incredible player. I remember eight years ago when he was teching for us and we'd just sit around, he would pick up a guitar and transpose something like "Oh, Father" by Madonna. He would sit there and play all the parts, and I was like, "Dude, how many fingers do you have?"

Pantera's Dimebag Darrell played solos for "Born again Idiot" and



JOSHUA KESSLER

Continued on page 102

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The Beatles (pictured here in the Yellow Submarine era) led the first wave of the British Invasion.

The British Invasion

BY JAS OBRECHT

Hands across the water

I was lucky enough to be in the sixth grade when the British Invasion hit America like a tidal wave. One moment, it seemed, we were inhaling lacquer hair spray while slow dancing to schlocky pop like Bobby Vinton's "Blue Velvet," and the next we had our ears jammed against a transistor radio, going crazy over the Beatles and Dave Clark Five. Quicker than we could say, "By George," said Paul, sitting on the john, "where did my ring go?" the era of crewcuts, hoop skirts, and folk guitars gave way to mop-tops, minis, and jangle heaven.

The timing was crucial. In November '63, President John Kennedy was assassinated, and as critic Lester Bangs pointed out, "We were down, we needed a shot of cultural speed, something high, fast, loud, and superficial to fill the gap; we needed a fling after the wake." In January '64, the Beatles were unknown in the States. In

February, 73 million watched their debut on *The Ed Sullivan Show*, and "I Want To Hold Your Hand" drop-kicked Bobby Vinton from the top of the charts. By the end of March, the Beatles, with their Vox amps and Gretsch, Gibson, and Rickenbacker guitars, had the top four singles, the top two albums, and screaming pandemonium everywhere they went.

Following fast in their wake were several Liverpool groups whose big chords and easy hooks were dubbed the "Merseybeat sound" after the local Mersey River. Like the Beatles, most of these bands paid their dues playing the Cavern—Liverpool's prescient rock club—and the raucous dives of Hamburg, where bands had to play long, hard, and loud. The boundlessly enthusiastic, George Martin-produced Gerry and the Pacemakers threw driving 12-string into the mix of their

biggest hits, while the Swinging Blue Jeans were raucous and raving on their enduring "Hippy Hippy Shake." Billy J. Kramer and the Dakotas found fame with "Bad to Me" and "Little Children," and the Searchers set the template for chiming folk-rock guitar with "Needles and Pins."

A reaction to the sanitized pop of Cliff Richards and Tommy Steele, the Beatles and their peers drew from "skiffle" (a blend of novelty songs and American blues, jazz, and jug band music, skiffle was Britain's answer to the late-'50s folk boom in the U.S.), trad jazz (Dixieland lite), and especially black American R&B, which was being ignored in the land of its creation.

By mid '64, most of the Merseybeat bands had experienced rhapsodic reactions to their American tours and television appearances. Labels quickly scouted talent in other areas of Great Britain. Manchester coughed up Wayne Fontana and the Mindbenders, huggable Herman's Hermits, the milkman-fronted Freddie and the Dreamers, and the Hollies, whose hook-laden "Look Through Any Window" and "Bus Stop" hit big.

From suburban London came Peter and Gordon, a pleasant, folky duo who'd started in skiffle, and the

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Michael Penn part 1

BY DAVID SIMONS

Art takes time, and no one knows that better than Michael Penn. It took the L.A.-based guitarist-songwriter a full three years to follow up 1989's pop debut *March* (with its two radio hits "No Myth" and "This And That"); a full five years of silence followed Penn's second RCA effort, *Free-For-All*. What was he doing in his spare time? "Working on a third RCA album, which obviously never happened," notes Penn, in addition to "just sleeping."

Sufficiently rested by the end of 1996, Penn emerged from Atlanta's Southern Tracks studio with his first collection for Epic, *Resigned*, which proved that the layoff had little impact on the writer's command of melody. Supervised by producer Brendan O'Brien (who added bass tracks as well), *Resigned* was 11 cuts of sometimes brilliant pop writing that ranked among the most enduring pieces of work of 1997. The fact that its choice guitar fills and clever word play are noticeably similar to Aimee Mann's opus *I'm With Stupid* is no accident: Mann and Penn have been intertwined both musically and personally for quite some time, and the two ended up tying the knot earlier this year.

Though Penn is at first humorously reticent about the subject of songwriting ("there's really no way to avoid sounding like an ass-



JAY BLAKESBERG/RETNA LTD.

hole," he insists), he eventually relates an assortment of tricks, techniques and work habits which have served him well. For instance, when it's pointed out that both he and Aimee have a penchant for employing capoed guitars, Penn offers a suitable explanation.

"I actually spent a lot of time avoiding capos," says Penn. "Early on somebody told me that using a capo was cheating. And that kind

of stuck with me. But then I realized that open-position chords just sound different. So I went with that approach. Not that I always start with one on—more often than not, I'll begin writing something, and if I find that I'm liking something about whatever positions I'm using but the key's wrong for my voice, I'll grab the capo."

Like anyone, Penn's capacity for song output has

Continued on page 107

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The Gunpowder Incident

BY CARL VERHEYEN

The Difference Between The Studio And The Road

Just last week, while flying home from Europe, I had a few intense experiences. My band and I were returning from a month-long tour, exhausted from many nights of serious high-level playing and not much sleep. The band was Cliff Hugo on bass, Mark LeVang on keys, and Chad Wackerman on drums, and we were touring to support *Slingshot*, my new CD. The morning after our last gig in Amsterdam, we boarded a flight bound for California, with a layover in Washington, D.C. We had that "sleepy, glad to be going home" camaraderie as we left Holland.

On the first leg of the flight, I was using my laptop computer, and I accidentally ran the battery all the way down. Upon arriving at Customs in D.C., I was asked to turn on my computer. This is a routine bomb check the airlines always put you through, and for safety reasons I don't

mind at all. The only problem was that I was out of battery power, and my AC cord is in my luggage, somewhere

between planes. When a customs officer suspects something, you are escorted to another desk that has a big particle-analyzing computer, and the unidentifiable item is tested by wiping the sides with a special tissue. The tissue is then fed into the machine.

For some reason, my computer tested positive for explosives! Everyone (especially me) was visibly alarmed, so they tested again and again, each time with the same results. Supervisors were called in, and the battery and CD-ROM drive were taken

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Guitar & Vibes
Drums to brushes

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Carl Verheyen has played on more than 200 TV shows, dozens of movie soundtracks and records, and thousands of commercials. In addition to his studio and sideman work, he has performed with a variety of artists and has released his fourth solo album, *Slingshot*. He lives in Studio City, California.

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Point It Out

Understanding Artist Royalties

BY RON BIENSTOCK

Speed/Transglobal Records' A&R Vice President Will Attend had signed F-Troop because of their songs. He also did not mind that the band, led by guitarists Singh L. Koil and Loch Nutt, had a substantial following in the Metroplex/Stansleyville area. The band's two leaders had replaced several bassists throughout their history, as they were always in search of the right style—a John Pennywhistle type with a Roach kind of look, according to Singh. After completing their deal, they once again decided to search for their perfect player.

Their search ended with former Ginger or MaryAnne? bassist Ed "Chick" Magnet. However, Ed insisted that he be included in the band's deal with Speed/Transglobal, and wanted equal point participation with the other members of the band. Singh and Loch had never really understood the concept of points on a record. Until now, they had sold records to stores at wholesale or, at minimum, on consignment. This point structure thing was completely new.

The band decided to have their own meeting to go over these issues, but the meeting turned out to be a lengthy argument with drummer "Knuckles" Cretan, who threatened bodily harm if he didn't "score more points" than the new bassist. Singh and Loch decided to have the next band meeting at their attorney's office; they weren't sure how to handle this. Maybe he could put an agreement together for them.

The term "points" means the number of percentage points that an artist

receives from a record company for appearing as an artist on a recorded product. It really means the percentage of suggested retail list price that the artist receives as an artist royalty (subject to certain deductions and reductions, which vary according to the agreement). For example, the average new band with a major deal like F-Troop most likely would be receiving anywhere from 12.5 to 14.5 artist royalty points on its initial LP. The artist receives that percentage of the retail sale price, usually \$13.98 to \$17.98, as the artist royalty. This amount can range from \$1.25 to \$1.40, depending on the deal and its various terms.

However, the artist royalty is not paid by the record company until all recoupable costs are paid back to the company. The thing to remember is that it's not a loan. Nevertheless, all advances, recording costs, all (or, at minimum, 50% of) tour support, all (or, at minimum, 50% of) video costs, and any other costs, if defined as recoupable, will be balanced against the flow of artist royalties.

Imagine that the band's royalty account is a giant water cooler with a "recoupment" black line across the top, representing the amount of monies that need to be recouped so we can open up the "artist royalty tap" of the water cooler. For example, a \$50,000 artist advance with a \$150,000 recording budget and \$50,000 as recoupable tour support equals a \$250,000 black line on our

artist royalty water cooler, which represents the recoupable amount.

The members of F-Troop may be arguing over nothing, because unless the album "recoups" (sells enough product to recoup such monies), there is no artist royalty income for the band to split up. You should also remember that if there is artist royalty income, your manager will commission on it, and you as an individual band member (and even as a corporate shareholder) will have to pay tax on your gross income.

Of course, the hopeful other side is that F-Troop sells three million records and recoups after 800,000 units (lots of videos get made when you have hits, and they get expensive). Thus, after taking into account free goods and other deductions, F-Troop will receive artist royalties on approximately two million records. That's when all of the agreements between band members and others really come into play.

That is why Singh and the band are handling this correctly by having their attorney draft an agreement, which we refer to as an "intra-band" agreement, that states specifically what each band member should receive. This way, after income is generated, no one in the band will feel deprived of what he or she expected to receive. Finally, remember that artist royalty income has nothing to do with any other source of income, including mechanical, performance, merchandise, or live engagement income. ☐

Ron Biensstock is a New York-based entertainment attorney with Ronald S. Biensstock and Associates, whose guitar clients have included Joe Satriani, Steve Morse, John Petrucci, Johnny Reuznik, Adrian Legg, Tobi Kiedis, and many more. E-mail: rbens@sol.com Fax: 212-398-1378 Web site: www.musiconline.com



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Preparing For The Beyond

BY STEVE MORSE

Things To Do To Get Ready For A Tour

Here I am, a passenger on the second flight of the trip, in my fourth year with the group, on my way to the first gig of the world tour for our new album. The flight attendant just came by to pull down my shade and was surprised to find someone still awake. I'm still on a musician's schedule, and we normally go to the gig around the time it gets dark, so I'm still up and running. I have no idea what it will be like in Istanbul, my first stop.

Now that you've gotten a mental picture of where I'm at, let's talk about the things a band would normally do to get ready for a tour. The first thing after getting the product ready (in this case, I'm referring to the CD, as opposed to the band) is to book some gigs. What is normally a straightforward process becomes significantly more complicated as more people get involved. When you add in the problems of jumping across borders and continents, everything takes longer to confirm. This means that you can't control exactly how things will wind up, and you can't plan much other stuff. For me, it comes down to keeping huge blocks of time available for touring, and then scrambling to be ready when there is some time available for other projects or vacations. People I meet who are on the Internet often know the band's tour schedule before I do. This is usually caused by a few unconfirmed gigs holding up the release of the official schedule, while the Internet version of the tour is posted and then changes.

The next thing is to "round up the usual suspects," or hire a crew. In this case, I'm told that the only new member is a light man. Considering that we spent a lot of time recording and being

off, that's pretty good. Touring techs usually stay on the road by hopping on the next tour after the one they're on finishes. Still, it means that the new guy is going to have to learn his cues at a full-blown rehearsal. I think that's one of the reasons we're renting a large venue for four days in our first city. It also gives the returning crew and band a chance to work in the typical stage environment. The band can usually help a new (or existing) light or sound man to program his computer by giving him advance notice of what songs will be on the list. However, on this tour, there's no chance of that, since we like a lot of the songs from the new album, and we have to try them all before we decide which ones stay on the live list.

I'm always grabbing stuff from my little rack of effects, since I have different sounds that I use for solo gigs, trio gigs, seminars, real recording studios, and home recording. When a tour starts, I have to check my equipment and reinstall whatever effects I've borrowed since the last leg.

In this case, the equipment was leaving a couple of weeks before me. Most of the time, it seems that the stuff flies on the same airline as us. But the crew likes to have it early for the first gig, even if it goes by air. Normally, I would check the cases and spare supplies, but for this tour, Skoots or Charlie does that, because the heavy equipment is far away in storage.

We check for basic tools, soldering and electrical parts, tubes, and spare chords. We have spare amps set up for a quick change if one fails. That may have been inspired by the time the local stage crew accidentally sent 480

volts to the 120 bus. We also bring voltage meters, power screwdrivers, strings, and, of course, black duct tape.

Luckily, since there's no image ordeal, packing for the trip is a breeze. But after being amazed at some of the weather extremes we hit last time, you better believe that I checked out the expected temperatures. For an international trip, I bring a lot of my own reading material, because other than newspapers, there's not much English stuff to choose from. Prescription items, some legal herbs, and supplements aren't readily available, so you've got to bring them. Ditto for favorite brands of consumable items like deodorant or shampoo.

Once the band is together, it's time to finalize the songs on the master list. Usually, we like to have a lot more available than we can play in any one night. The mix will probably include about four new album songs, two from the last album, three oldies other than those we played last time, and the classic hits. This is a good time to throw in my preferences, since set lists often look the same from night to night. As a result, I have no problem pushing hard for the ones that I enjoy the most.

Also, we'll be coming up with definite endings for those pesky fade-outs that seem fine on record but don't work so well live. The normal fix is to come up with an ending based on an existing riff or theme fragment. We'll have to consider tempos, types of feels, and the singing style of each tune that goes on the list. For example, we can't have five in a row that feature Ian screaming at the top of his range, nor can we put two together with a similar feel.

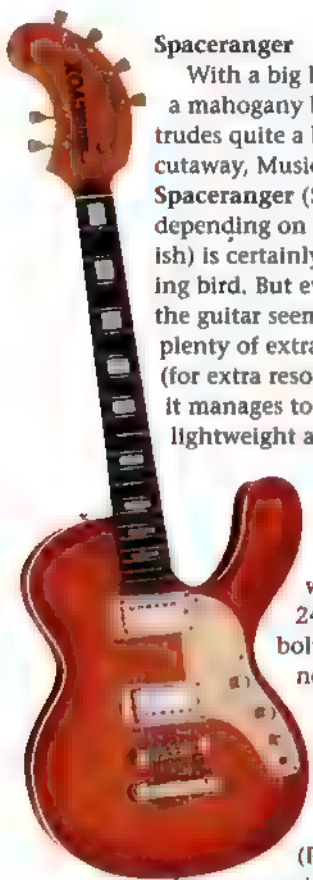
Well, it looks like we're ready to land at the starting point of this tour. I'm ready to get started. ☐

Steve Morse is one of the busiest guitarists in the industry. He records and performs with the Steve Morse Band, pursues various solo projects, and still has time to be the lead guitarist in Deep Purple.



New & Noteworthy

By JON CHAPPELL & JEFFREY L. PERLAH



Spaceranger

With a big headstock and a mahogany body that protrudes quite a bit around the cutaway, Musicvox's Spaceranger (\$750 or \$850 depending on color and finish) is certainly an odd-looking bird. But even though the guitar seems to pack plenty of extra meat (for extra resonance), it manages to remain lightweight and

ergonomic. The Spaceranger, which has a 24 $\frac{3}{4}$ "-scale bolt-on maple neck, comes with either a pair of humbuckers

(PAF or mini-humbucker) or single-coil pickups (P-90 or toaster top), and the choice of a hard tailpiece, tremolo, or a trapeze tailpiece. Its volume and tone controls are complemented by a three-way toggle selector switch. The Spaceranger is available in a range of colors and finishes.

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To commemorate the 75th anniversary of Hank Williams, Sr.'s birth, Martin has introduced its D-28HW Hank Williams, Sr. Limited Edition Guitar (\$9,000). Williams played Martins extensively throughout his career, and the original Hank Williams, Sr. D-28

Martin—the country star's favorite axe and one of the most valuable guitars ever constructed—is on display at the Hank Williams, Jr. Family Tradition Museum in Nashville. As for the D-28HW Limited Edition, it's crafted with appointments to match the original herringbone D-28 (serial #87422) built in 1944. For instance, a solid spruce bookmatched soundboard is braced with the original pre-war Martin scalloped X-brace patterns, forward shifted to a position approximately 1" from the soundhole.

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DG100-212

Essentially eight amps in one, Yamaha's DG100-212 guitar combo amplifier (\$1,499) can simulate a number of distinct sounds. The easy-to-use unit has a preamp section that utilizes Electric Circuit Modeling (ECM), something that enables the creation of vintage tube sounds. The DG100-212 comes with motorized, vintage-looking "chicken" head knobs that retain reference points, and 128 slots that store amp settings in memory without the unnecessary clutter of factory presets. Other features include three programmable reverbs for spring, room, and hall, a 20-bit analog-to-digital (A/D) converter that allows for clean sound quality, two Celestion Vintage 30 speakers, and a wicker grille cloth.

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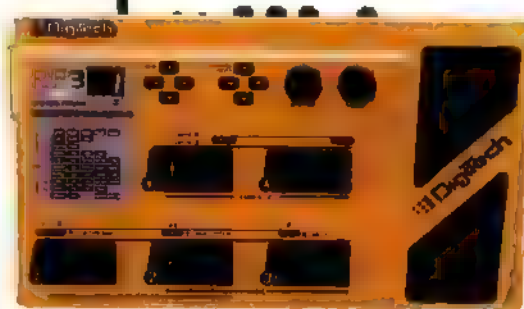
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Earn While You Learn To Burn

BY JON CHAPPELL

Recording Your Own CD's

Sometimes in the music biz, you set out to do one thing and you end up doing another. For example, a friend of mine got a home studio together to produce demos. He sent around samples of his work, complete with J-cards that he designed and printed on his color printer. He received a lot of responses—but not for music production. It seems everyone he sent demos to already had tapes, but lacked a decent-looking presentation. Because my

case, I bought a CD burner to put my demos on a more convenient format. All my friends who received the updated package were impressed—not by my new-and-improved musical *oeuvre*, but by the fact that I could burn CD's at home. Many friends wanted me to do the same for them, and were willing to make it worth my while.

"Well, I'm not really set up for other people," I demurred. "It's really just for me. I wouldn't feel comfortable

replacing/repairing the one you have now.

There are essentially two basic categories of CD recorders:

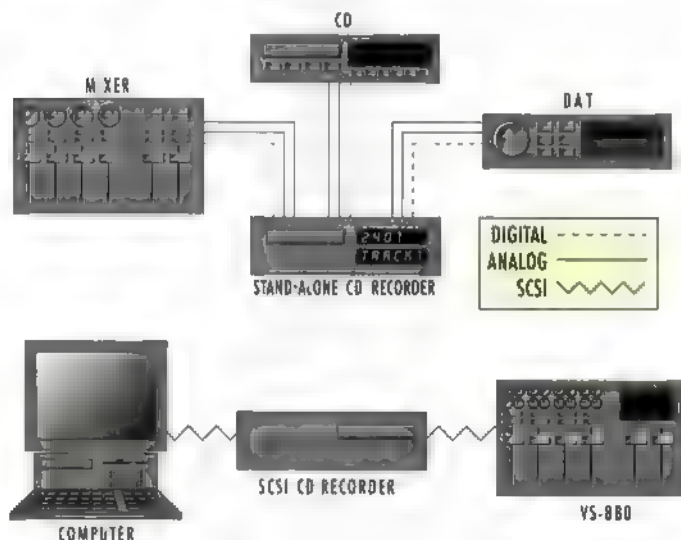
- Drives that hook up to computers or digital workstations, like the Roland VS-880, which can accept data via a SCSI (pronounced "scuzzy") link.

- Drives that feature regular analog and digital inputs, which allow you to plug in a mixer, CD player, or tape outputs.

The first kind is cheaper, but obviously will only work if you already have a computer setup. However, even a moderately fast computer (133 mHz processor, 24 mb RAM, 2 gb hard drive) can take your digitized music and burn a CD with no problem.

You can get many of these recordable CD drives *bundled* (included with the drive at no extra cost) with software that allows you to record, sequence (as in assemble, not the MIDI use of the term), fade in/out, gain normalize, and EQ your songs to compact disc. You can even preview the disc before committing yourself to the actual "burn." Current CD technology is "write-once," meaning you don't get a second chance once you enter the record stage, so the preview stage is essential.

Many people like to do their multitrack recording on ADAT's or DA-88's and then



A stand-alone CD burner takes analog or digital inputs and performs its editing functions via the front panel. A SCSI CD burner records audio from the computer via an SCSI cable. Editing is done on the computer or digital workstation.

friend had a basic knowledge of desktop publishing and a color printer, he got a lot of gigs doing demo artwork.

That is a common occurrence in music: you find yourself being hired to do something you have the talent for, but not necessarily the desire to do. When that happens, just go with it. It's still better than digging ditches. In my

doing it for someone else." But they pressed on, and I just sort of backed into it. And you know what? I now know a lot more about CD recording than when I started.

If you're thinking of burning your own CD, here are a few things to consider. You might even come to the conclusion that you can skip buying a DAT altogether, or



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Roland VS-840

BY E. D. MENASCHE



A High-Powered Multitrack That's Truly Portable

a dedicated "guitar" input for going direct, and its user interface (which is driven by a series of logical and clear menus) makes the cramped screen of VS-880 look like something out of the Dark Ages. The VS-840's display sits at an angle, which means you can actually read it without having to bend over the machine.


You can record on up to four tracks at once. Channels 1-4 each offer a 1/4" unbalanced line input (all inputs also accept mic level signals); in addition, channel 1 has an extra 1/4" jack—the aforementioned "Hi-Z" guitar input—and channels 3 and 4 offer RCA jacks, handy for interfacing tapes decks and the like. Each input can be assigned to any of the eight tracks.

The 840's clever "EZ Routing" system takes you step-by-step through a series of setups geared to a specific task, be it tracking, bouncing, or mixdown. While obviously designed for technophobes, the system is elegant enough to appeal to the more experienced; you don't have to use EZ Routing, but in many cases, it's the quickest way to get to where you want to go.

The VS-840 offers a dizzying array of effects, ranging from delay, reverb, chorus, rotary speaker and pitch-shift, to compression, noise suppression, some serious guitar amp simulations, and more. Once you stroll past the rather pedestrian factory presets, the effects really shine. There's been quite a buzz about Roland's new COSM modeling technology, especially in the realm of creating guitar sounds, and while I'm not ready dump my tube amps, I

was mighty impressed with the 840's amp simulations, especially at medium gain settings. The dynamic response really surprised me. Hitting hard yielded a fair amount of overdrive; backing off brought out the kind of clean detail you'd expect from a good amp. Amp options range from acoustic preamp to Roland Jazz Chorus to various famous American and British models. Each model offers a unique set of controls meant to reflect those of the real thing: for instance, the "Voxy" setting doesn't respond to the midrange control. I dug the way you can match any amp with any speaker cabinet. The speaker simulation also allows you to mix a simulated microphone sound with a "direct" sound and "move" the mic around. Very hip.

Since the effects can be routed in a number of ways, you can get plenty of joy from the one processor. You can record with an effect, add an effect later and bounce the track in the digital domain, or use the effects only at mixdown. Even better, the effects are easy to edit. The display shows a block diagram of your virtual pedalboard; you simply scroll to the effect you want to tweak and you're in business. You can go from one effect to the next in the chain without wading back through a bunch of irritating menus.

While the field of high-powered mini-studios continues to expand faster than a producer's ego, Roland has once again jumped ahead of the curve with the fun, easy to operate—and yes, truly portable—VS-840. 

It is one thing to create a small multitrack—it seems everybody this side of the international dateline has a pint-sized recorder to offer. It is something else entirely to construct a truly portable recording studio, a unit you can actually use without needing to drag along a bushel of extra gear. After all, if your recorder weighs 10 lbs. and your rack of guitar effects and preamps weighs 40 lbs., the whole portability thing kinda goes out the window.

Roland's new VS-840 qualifies as truly portable, especially if your primary instrument has strings, frets, and a pick-up. Like its larger and slightly more powerful sibling, the popular VS-880 (see the May/98 issue for an overview of editing features), it records eight tracks of 16-bit digital audio to a hard disk. Each track can contain up to eight takes ("V-tracks" in Roland-speak), which can be cobbled together for the final mix.

Also, like the VS-880, the 840 offers random access "cut,

copy, paste" digital editing with 999 levels of "undo," auto-locate, auto-punch, a digital mixer, storage and recall of mixer and effect data via mixer "scenes," extensive digital EQ, digital and analog outputs, an internal metronome, the ability to sync with a sequencer via MIDI, vari-speed, and an onboard effects device (whew!). Files recorded on the VS-840 can be played back on the VS-880, and vice versa. At a 44.1 kHz sample rate, the VS-840 records up to 75 minutes of music on an internal 100-meg Zip disk (recording to a Zip has the advantage of making archiving easier, but the disadvantage of generating more noise than an internal fixed disk).

There are also several key differences between the 880 and 840. For one, the 880 has more extensive sync capabilities, mixer controls and mix automation. What's more, two 880s can be ganged together to form one system, the 880 can hold two internal effects processors, and it has more analog inputs, plus a digital input. However, few of these features will be missed if your focus is guitar-driven demos. In fact, for many guitarists, two other distinguishing features more than make up for those lacking: The VS-840 has

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Hughes & Kettner's Tube 20

One Stop Tone From
A Workhorse Of An Amp

BY GREG GRANT

If you're looking for a portable, all-tube two-channel combo that offers a great deal of tonal versatility at both practice and stage volumes, you could be in luck.

Hughes & Kettner has done everything to make sure its Tube 20 is one of the most complete, one stop, all-tube combo amps on the market, and you don't need to refinance your house in order to buy it.

Made in Germany, the Tube 20 has a maximum output of 20 watts, an 8-ohm, 1x12 Celestion G12 Rockdriver Vintage speaker that is hardwired to the power amp, a balanced D.I. output (a built-in version of the Hughes & Kettner Red Box), a serial effects loop, a three-spring short-tank reverb, and a 8/16 ohm speaker jack.

The front panel has one 1/4" instrument input as well as a 1/4" footswitch jack; a volume control for channel one; a manual channel select

button; gain and master controls for channel two; bass, mid, and treble controls, and a master section consisting of a reverb and power amp control. The amp relies on two 12AX7A's for its pre-amp section and two EL84 power tubes. The Tube 20's circuitry, like all Hughes & Kettner amps, is laid out on an easy-to-follow printed circuit (PC) board with wide current channels.

The Tube 20 happens to be one of the few tube amplifiers I've played through that's able to attain a warm, full-bodied tone at low volumes, on both clean and overdriven settings. The power amp control, in the amp's master section, is marked with the exact output wattage of the Tube 20's power transformer (0.0 watts when turned completely to the right and 20 watts on the opposite end). This gives players the ability to dial in exactly how much power they wish to use. It also shows just how little wattage is needed to achieve medium to louder volumes.

Using a Les Paul, I found



the optimum range for practicing was to have the power amp knob set between .01 and .10. Anything higher may evoke a phone call, a bang on the door, or the nightmarish "Turn that down!" from someone who doesn't quite comprehend your vision of rock stardom. For the best low-volume clean sound, I preferred the volume knob set a bit past high noon on channel one. For practicing leads on channel two, I liked the gain knob halfway up with the master at about 4 o'clock. I found the best all-purpose EQ settings for practicing were bass at 12 o'clock, mid at 10 o'clock and treble at 1 o'clock.

Moving the power amp knob past the 0.5 setting

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Gibson CL-30 Deluxe

A Quality Dreadnought-Style Acoustic

The CL-30 Deluxe is one of the new models in Gibson's Custom Acoustic line, and was designed with advanced features developed throughout Gibson's 100 years of experience in guitar manufacturing. This new line aims to bring together the elements of Gibson tradition and modern technology.

In terms of construction, the CL-30 Deluxe incorporates the same wider "X" bracing pattern used on Gibson's Advanced Jumbo guitars, which allows the top to resonate more freely. The guitar's top is solid spruce, the back and sides are African bubinga, and the neck is made of one-piece mahogany that's set (glued) into the body. The neck's shape feels somewhat like a wider version of a Les Paul neck. I'd have to describe it as having a "D" shape, because the fingerboard is flat and the back of the neck is round and flared at the edges. It feels slimmer and faster to play on than the necks of most of Gibson's more traditional acoustic guitars. The shape and width are fairly consistent from the nut all the way down to the body joint.

The CL-30's fingerboard is made of Indian rosewood and has a flat radius with 20 frets and three-point abalone floret inlays. The frets are small, narrow, and well-leveled. The guitar's headstock has a rosewood veneer with an inlaid mother-of-pearl Gibson logo and a large abalone floret inlay that

matches those on the fingerboard, along with a set of gold Grover Rotomatic tuners. The truss rod is accessible at the headstock and easy to adjust, should the neck require any adjustment. Our test guitar came set up with regular light gauge strings, and the action was set at a comfortable playing height, neither too high nor too low.

The bridge is made of rosewood, carved in a mustache shape (like those used on the J-200 and J-180 Jumbo models), and uses standard bridgepins to fasten the strings. The bridge is fitted with a tall compensated saddle, which provides impressively accurate intonation (compensated saddles have a little section that's offset for better intonation on the first two high strings). This bridge also has a built-in active piezo pickup that's powered by a 9-volt battery and uses a standard 1/4" endpin jack. The battery is fastened inside the guitar, attached to the neck block. The guitar's body is finished with natural gloss lacquer, and the soundhole is tastefully decorated with an abalone rosette that's offset by a fancy wing-shaped, tortoise-colored pickguard. Ultimately, it's a very sharp-looking instrument.

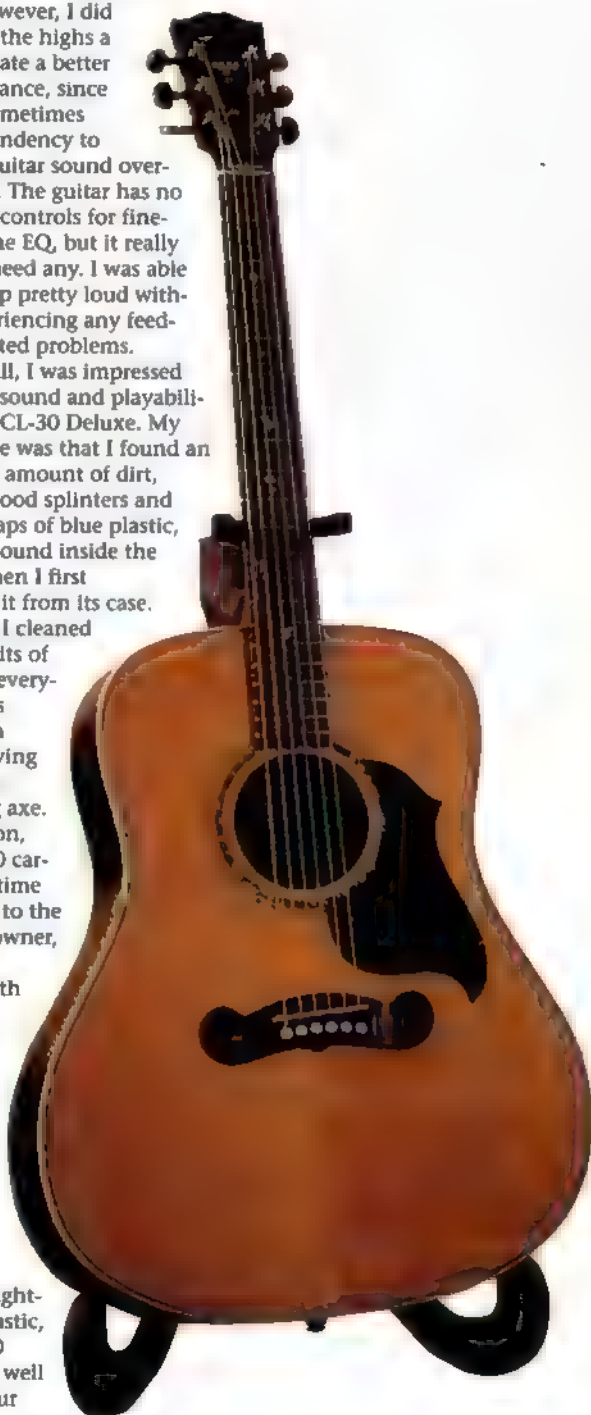
So how does it sound? Acoustically, the CL-30 Deluxe has a big, powerful tone that projects exceptionally well. The overall sound is bright and fat, with crisp highs, as well as tight mids and low end. Notes and chords ring with clarity, and each note has autonomous definition when fingerpicking, strumming moderately, attacking the strings vigorously, or tuning down low. It's very responsive to left- and right-hand dynamics and changes in timbre, and projects the way a dreadnought should.

I tested the piezo pickup by plugging it into a small PA system. Since the pickup is

active, I used a low-level input. The piezo is extremely quiet and does a good job in conveying the guitar's natural characteristics through an amp. However, I did cut back the highs a bit to create a better tonal balance, since piezos sometimes have a tendency to make a guitar sound overly bright. The guitar has no onboard controls for fine-tuning the EQ, but it really doesn't need any. I was able to turn up pretty loud without experiencing any feedback-related problems.

Overall, I was impressed with the sound and playability of the CL-30 Deluxe. My only gripe was that I found an excessive amount of dirt, mostly wood splinters and small scraps of blue plastic, rolling around inside the guitar when I first removed it from its case. But once I cleaned out the bits of rubbish, everything was fine. It's a great playing and great sounding axe. In addition, the CL-30 carries a lifetime warranty to the original owner, and also comes with a deluxe plush-lined hard-shell case. If you're in the market for a quality dreadnought-style acoustic, the CL-30 Deluxe is well worth your attention.

BY LISA SHARKEN



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Radiohead

"No Surprises"

BY MICHAEL ROSS

Radiohead's latest release, *OK Computer*, was on almost every critic's 10 best list for 1997. This was not surprising, considering the great songs, brilliant production, and novel sound of the English band's masterpiece. Massive digital sound doctoring means that while the band has three guitarists, "No Surprises" may, in fact, have anywhere from three to five or more guitars on it. Two acoustics provide the foundation, while the hook line is likely a digitally altered guitar played with the neck and middle pickups on through a

clean amp or into the board.

The least virtual electric guitar enters the song rather late (near the last chorus), and is a relatively unprocessed instrument through a slightly crunchy amp in the best rock tradition. Use the bridge and neck pickups and a little reverb. Add more treble to the amp for humbucker pickups.

OK Computer amply demonstrates the myriad sounds one can get out of processing and radically EQ-ing guitars, while at the same time reaffirming the power of the unadorned electric axe. **E**



Rigs

No Doubt

BY PETE PROWN

The Rigs Of
Guitarist Tom
Dumont And
Bassist Tony
Kanal

There's been no hotter band in America this year than No Doubt. Their infectious blend of ska, metal, and pop made the album *Tragic Kingdom* a multi-platinum smash and earned the band full stomping rights on MTV for months (hey gang, can you spell "o-v-e-r-e-x-p-o-s-u-r-e"?). On TV and onstage, singer Gwen Stefani gets a

lion's share of the spotlight, but providing No Doubt's strong, harmonic backbone are guitarist Tom Dumont and

bassist Tony Kanal. Let's see what's under the hood of their live rigs.

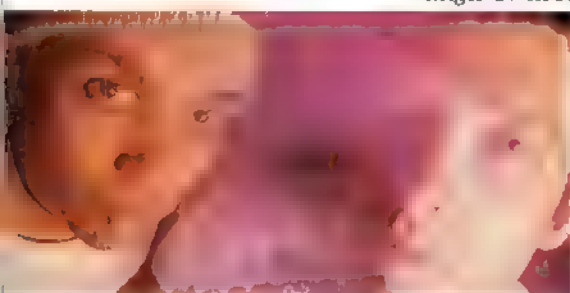
Dumont has almost single-handedly revived the Explorer-styled guitar shape with his trademark Hamer

Standards. Onstage, he uses one natural solid-mahogany Standard with humbuckers, as well as a light blue one that's fitted with P90 single-coils. He also has a Hamer Vector, which is shaped like a classic Gibson Flying V, also in mahogany. For stage acoustics, he has a Guild D25 and a Takamine .NP65C nylon-string cutaway that he uses for the solo on "Don't Speak."

For amps, he's using a Fender Tone-Master and a MESA/Boogie Dual Rectifier, both of them all-tube, 100-watt heads. Each head drives one 4x12 Tone-Master cabinet and one 2x12 Tone-Master cab. And don't forget Tom's stomptboxes. On the floor of his stage setup, he's got a plethora of pedals, including an MXR MicroAmp (used as a booster for solos), a Dunlop Crybaby wah-wah, a Dunlop tremolo pedal (in groovy lol-

lipop purple), and a Uni-Vibe. There are also a few A/B switches to jump from amp to amp. His strings are Ernie Ball, gauged .010 to .045, and picks are Fenders.

On the bottom end, Tony Kanal thumps hard on his Yamaha basses. For years, he used a Yamaha BB1600, but has just upgraded to the BB3000 (strings are GHS Bass Boomers, gauges .045-.105). He also grooves on two Ernie Ball/Music Man basses, one a four-string and the other a five-string, and he also just got a Warwick Fortress bass. For one song on the tour, Tony also plays a Guild B4E acoustic bass. Amp-wise, he runs through two Gallien-Krueger 800RB heads and uses the G-K 2000RB as a backup. These go through a pair of Ampeg 8x10 cabs. His rack also includes a Nady wireless and a Furman power conditioner. **E**



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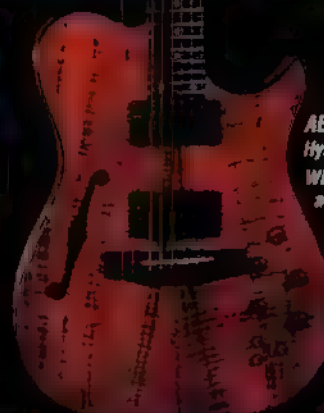
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Roger Sadowsky

Maintaining The Relationship Between
Guitar Builder And Guitar Player

BY BAKER RORICK



devaluing them. That's when I felt that I could build an instrument that would be every bit as good, if not better, than the vintage with mods, and be able to do it for less money and with more integri-

ty about not destroying any more of these vintage instruments.

Your instruments do have a distinctive Fender bent...

Definitely. That was the result of the pressures put on me by my clients. When you're putting your name on it, the natural thing to want to do is to make an original-style instrument. But at the time, New York was primarily jingle city as far as the studio business. There was a lot of pressure on the players not to bring anything but a Fender or, at the most, a Les Paul or a 335 into a studio. The engineers knew how to get a sound quickly, and they had no interest in spending extra time to get a good sound from something with which they weren't familiar. In addition to the pressure from the recording engineers, right away I also noticed that the musicians were comfortable with just a handful of instruments: Strats, Teles, 335s, Fender Jazz basses, Fender precision basses. So I essentially took my cues from that, and I started building primarily Fender-style instruments. I got acceptance much faster from doing that. Also, Leo was really on the money in so many ways, so all we've done is try to take the best of what he hit on, and incorporate the various modifications we've been doing as a custom shop, and

meld the two together.

How does your business work?

It's essentially 50/50 repairs and building. We make about 15 to 20 instruments a month.

Why don't you sell through music stores in the U.S.?

One of the reasons I've kept my business small is that I want feedback from musicians, not salesmen. I enjoy the interaction with the player, which constantly enables us to build a better instrument. I do have some dealers overseas. A third of our production goes to Japan, a third to elsewhere in the world—Denmark, Norway, Germany, Australia—and the remaining third to the U.S.

Have you noticed any recent trends in players' wants or needs?

One of the problems with the guitar market right now is that it's kind of trend-less. A guitar player will pretty much always be satisfied with a great vintage instrument, whereas a bass player won't. One reason is the 5-string thing (there are no vintage 5-string basses), and another reason is that active electronics have done more for bass than for guitar. Again, nothing sounds better than a good passive guitar blowing through a low-wattage amp, but prior to active electronics, bass players always had trouble cutting through and being heard. I think that's the reason our business has gone to the point where we do more basses than guitars—the newer instruments speak to bass players a little more. We're still 50/50 on 5-strings and 4-strings.

You don't offer any endorsements or discounts to the big-name players who buy your stuff, and

everyone seems to aspire to someday owning a Sadowsky. What do you think makes your instruments so special?

It starts with a personal commitment to make the best instrument that we can possibly make. This is something I need to do to be able to go to sleep. My craft means more to me than my income. There's that issue. Another issue is wood selection. My whole approach is that the acoustic resonance of wood is the most important thing, and pickups and hardware are all secondary to that. Then when we go to build, we tap the bodies, and test and reject anything that doesn't sing.

Next, we're very demanding about all our hardware and electronics. Even though I'm not difficult to deal with, I'm extremely picky. We put a lot of R&D into our electronics, a lot of listening. I'm blessed that aside from being a great builder, my right-hand man, Ken Fallon, is a great musician. We have compatible ears and subject everything we do to every possible listening test you can imagine, and we always agree on what sounds best. And we're always open to the feedback we get from our customers, so it's a continual process; all of that combined with some of the best craftsmen I've been able to assemble in one space is why the instruments are what they are.

We put an incredible amount of time into each instrument, taking as long as it takes to make each one as good as we can make it. And when people ask me how long does it take to make an instrument, the truth is that the day I have to hire a bean counter to answer that is the day I don't want to make guitars anymore. ■

Roger Sadowsky runs a busy guitar repair shop in Midtown Manhattan, catering to the needs of pros and building instruments of uncompromising quality. Sadowsky's guitars and basses have a worldwide reputation, but you can't walk into any music store in the U.S. to try one; he prefers to maintain a direct relationship between the musician and the maker. A "folkie fingerpicker" with the "naive notion that if I could learn to be a guitar maker, I could live an alternative lifestyle," Roger first apprenticed with August Lo Prinzi for two years and then, from 1974 to 1979, ran the repair department of Medley Music in Bryn Mawr, PA, before opening his own New York shop in September 1979.

How did your first Sadowsky guitars come about?

In '79 and '80, all these studio guys could go out and pick up a nice L-series, early '60s Fender Stratocaster, or a '50s Strat or Tele, for about 800 bucks. They would bring it to me and I would do a great fret job, mod the electronics, and shield it, and for 1,400 bucks they would end up with a really, really good working instrument. Once the vintage thing started to take off, the "raw material" instruments started to get too expensive, and everything that I was doing to them was



Honey, I Shrunk the Gear

Reducing
Equipment Size
Makes Your Giggling
Life Easier

BY MIKE LEVINE



size and weight of your gear is likely to benefit you physically. After all, lifting and carrying heavy equipment causes a great deal of wear and tear on your body—especially your back. If you have to climb stairs to get to your house or apartment, a heavy amp can become the bane of your existence.

Here are some suggestions for “shrinking” your gear.

Amps

Much as you might think you need that 150-watt monster amp with two speaker cabinets in order to get your sound, you can learn to live without it. When it comes to schlepping gear, a large amp is a guitarist's biggest burden, and switching to a more reasonably sized model will shave the most poundage off your rig.

For most gig situations, a 50-watt (minimum) combo amp with one 12" speaker will be more than adequate. Bear in mind that some 50-watt amps are more efficient (and therefore louder) than others. If you occasionally play in a hall too large for such an amp, you can always throw a mic in front of it and pump it through the PA.

For those of you who think that it's impossible to get good tone without blasting a large amp, think again. With today's abundance of small, great-sounding guitar effects processors, you can achieve almost any sound you want without 200 watts and a stack of speakers as tall as your head.

Guitars

Although smaller “travel-sized” guitars are available, you would sacrifice too much

Although the word “downsizing” usually strikes fear in the heart of corporate employees, it can actually be a good thing when applied to a guitarist's live performance rig. While portability isn't a concern for those on the concert hall or stadium circuit, the majority of guitarists who have to thrash it out on the bar or wedding gig scene have a number of compelling reasons to try to reduce the size and weight of the gear they lug around.

For one thing, there's the matter of stage size. As any gigging musician knows, the majority of club gigs (and, to a lesser extent, wedding gigs) take place on tiny postage stamp-sized stages—if you have a stage at all—where you often end up having to play with the crash cymbal or a PA speaker an inch from your ear. Using a smaller setup will help alleviate these crowded conditions and give you and

your bandmates more room to move.

Having a streamlined setup will also make your life easier if you often gig in urban areas, and frequently encounter situations where the only parking space you can find is a few blocks from the club. On these occasions, you'll save yourself endless hassles if your equipment is small enough and light enough to be carried (on a luggage cart or hand truck) in one trip from wherever you park. Otherwise, you'd have to park illegally in front of the club, make a number of trips in to unload, and then come back out and re-park. Not only is this tedious, but also you risk getting a parking ticket, or even having your gear stolen—either from your car when you're unloading or from the club when you go to park your car.

No matter where you do your gigging, reducing the

in terms of both sound and image to use one on a gig. However, you can save space and add portability when it comes to your case. By switching from a hard shell case to a gig bag with a double strap, you'll be able to strap your guitar on your back while loading or unloading, thus leaving your hands free to wheel the cart containing the rest of your gear. If you're going to do this, make sure to get a high quality bag with plenty of padding; otherwise, you'll put your axe at risk.

Accessories

Although reducing the size and amount of accessories that you carry around will not achieve the dramatic space savings that getting a smaller amp will, you can achieve some shrinkage in this area, and every little bit helps.

Purchasing one of the many all-in-one guitar effects boxes with built-in floor pedals can not only save you space but help consolidate and simplify your setup at the same time. If you go this route, you won't have to carry nearly as many loose cables, power supplies, foot controllers, etc. If you want to go really small with your effects, there are even full-featured units small enough to strap on your belt.

You can also reduce your burden by going with lighter, smaller guitar and mic stands. There are a number of guitar stands on the market that are small enough to fit in an accessory bag, or at least collapse down to a manageable size. Naturally, be sure that whatever you buy is sturdy enough to firmly hold up whatever type of guitar you put on it.

If you're carrying around a


mic stand with one of those round, screw-on, solid metal bases, you already know how heavy and clunky they can be. Luckily, there are now plenty of stands that feature fold-out legs instead. Not only will these stands save you a great deal of poundage, they're also much easier to strap onto a cart.

Wheels

For the best combination of small size and large carrying capacity, consider getting a heavy-duty luggage cart to wheel around your equipment. Available in most luggage stores, these foldable, relatively lightweight contraptions are often capable of carrying 250 pounds or more, and are usually priced well under \$100. Look for models with as long a base (measured from front to back) as possible, as this will allow

for easier loading. Another feature that you'll want (and most carts have) is attached elastic straps for securing your equipment in place once you have it loaded.

The Big And Small Of It

Despite the romantic view of live playing that some layman have, those who do it all the time know that it involves quite a bit of hard work. By reducing your gear to a more manageable size, you can alleviate some of the physical and mental stresses that you face, and help ensure that your gigs are as enjoyable as possible. 

Mike Levine (www.mikelevine.com) is a studio and stage guitarist in the New York area. His most recent book is *How To Be A Working Musician*, published by Billboard Books.



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TRACKS



ANTHRAX

Volume 8—*The Threat Is Real!* (Ignition)

As recently as 1993, with *The Sound Of White Noise*, a new Anthrax release meant a trip to the Top 10 on *Billboard*'s album charts. With the plummet of hard rock and metal in the decade's latter half, the appearance of *Volume 8* will be greeted by the proverbial sound of one hand clapping. Nevertheless, this New York thrash/hardcore/metal foursome has not given up the fight.

The band continues to retreat from the drastic wall of distortion and volume that marked *White Noise*, in part because singer John Bush has become the melodic anchor for the band's sound, and in part because Anthrax's music is increasingly dominated by drummer and now guitarist Charlie Benante's songwriting. The 15 tracks on *Volume 8* (it's the band's ninth album, so they must not count 1991's *Attack Of The Killer B's*) are dominated by the crushing riffs and furious drumming one associates with the band, highlighted by the opening duo of "Crush" and "Catharsis," and by two guest shots by Pantera guitarist Dimebag Darrell on the very Metallica-like "Inside Out" and the thudding "Born Again Idiot." On the latter track, Darrell contributes a

spectacular rippling solo that elevates the song to another level, which the solo-deficient Scott Ian can't match elsewhere.

But it isn't all grim faces and shattered eardrums for Anthrax. The band takes a shot at Metallica balladry on "Harms Way" and the untitled 15th track. They also display their trademark sense of humor on the blink-and-you'll-miss-it punk burst "604" and the manic scream for caffeine "cupajoe." Pantera's Phil Anselmo unleashes his scrap-metal tenor on the hooky drum-barrage of "Killing Box." And the band even manages to pull off a respectable dalliance into alternative-country on "Toast To The Extras," complete with sauntering harmonica and, appropriately, a cast of extras cheering the boys on.

Volume 8 is a solid album in a genre dominated by Metallica (and, to a lesser degree, by Megadeth, Pantera and Korn), and with few other remaining stars. For a 17-year-old band, *Volume 8* is an album that stays true to its roots while showing no signs of stagnation. Just five years ago, it would have been a chartbuster; today, it could be the last outbreak of this once-lethal disease. —*Buzz Morison*



JEFF BECK

Blow By Blow (Mobile Fidelity Sound Lab)

Nineteen seventy-five's *Blow By Blow* was guitarist Jeff Beck's first all-instrumental album, and it has turned out to be his most coherent and complete excursion into the worlds of funk, jazz, and rock in a more than 30-year recording career. Following his stints in the Yardbirds and with his Jeff Beck Group, he entered the studio with a particularly simpatico trio of keyboardist Max Middleton, bassist Phil Chen, and drummer Richard Bailey; with tunes written by the Beatles, Stevie Wonder, the group, and himself; and with Beatles producer George Martin at the helm. The result was his best-selling album and a set of crossroads fusion that stands with John McLaughlin, Herbie Hancock, and Miles Davis albums as signatures of mid-'70s instrumental jazz-rock.

The album has become a touchstone for guitarists of all stripes, and as such, was a prime candidate for remastering by the Mobile Fidelity Sound Lab and its extraordinary Original Master Recording technology. In its new form, *Blow By Blow* is transformed from simple stereo into room-enveloping three-

dimensional sound. The crispness of the instruments, the precision of each musician's touch, and the exceptionally rich production provided by Martin is drawn out by the remastering, which polishes the facets of this musical gem to reveal its shimmering totality.

The oceanic depth of the recordings is exposed in their subtleties, such as the cnsncrossing effects of Middleton's keyboards on "Air Blower," the delicate use of brushes and cymbal washes by Bailey on "'Cause We've Ended As Lovers," Martin's use of strings on "Diamond Dust," and in the expanding range of tones of Beck's guitar. The low-end phrases in the guitarist's solo on the wickedly funky "You Know What I Mean" leap out rather than remain buried in the bass-heavy backing. On the late Beck solo section of the furiously improvisational "Scatterbrain," you can almost feel his fingers against the strings. And Beck's guitar tone on Wonder's chunky "Thelonius" has never sounded fatter.

The distance between this version of *Blow By Blow* and the original vinyl rendering is astounding. But the improve-

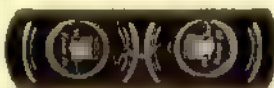
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The effects loops include adjustable wet/dry mix. A balanced line-out jack and speaker simulator circuit let you send realistic amp tones straight to a recording console or sound system.

Eight different amp simulations. Push a button, and the DG100 sounds and "responds" like an entirely different amplifier.

If you've never tried a digital amp, now is the time. If you've tried the others and been disappointed, it's time to try again.



Comes with removable heavy-duty casters. Pop off two of them to aim the sound at your ear, not your rear.



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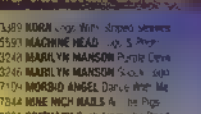
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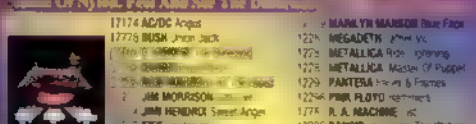


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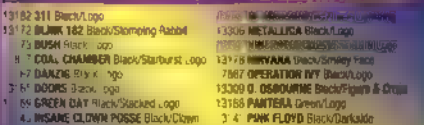
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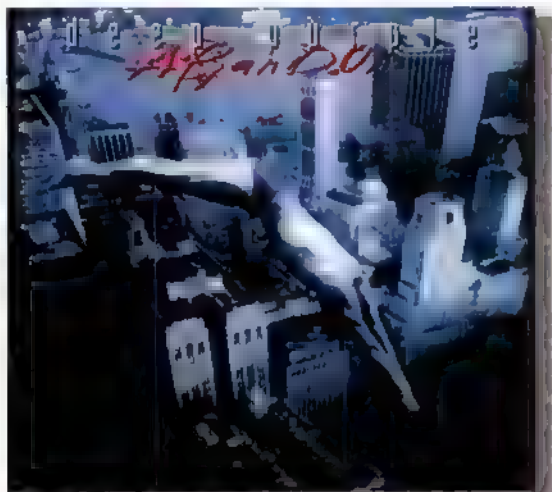
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TRACKS

Continued from page 90

ment over previous CD versions of the album's tracks is almost as impressive. Beck's playing is brought to the fore and focused as never before ("Cause We've Ended as Lovers" is the true A+ test here, as Beck seems to move from the bleacher seats to the pitcher's mound), reminding true believers and old-time doubters that *Blow By Blow* is an album for the ages. —*Buzz Morison*



DEEP PURPLE

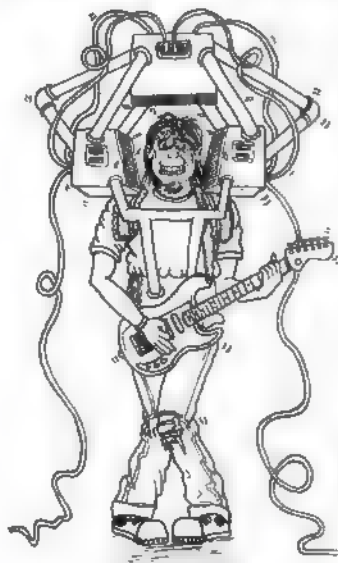
Abandon (CMC International)

Gemini Suite (Purple Pyramid/Cleopatra)

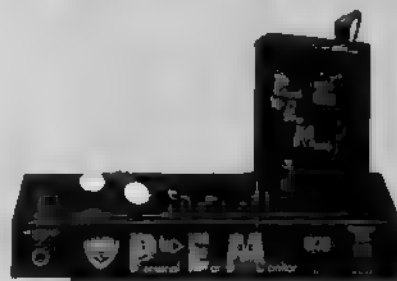
While some guitar virtuosos stick to one tried and true approach, others boast tremendous versatility, mastering all sorts of music with ease and distinction. Steve Morse falls into the latter camp. On Deep Purple's latest album, *Abandon*, the band's first studio outing since 1996's *Purpendicular*, Morse complements the classic Deep Purple sound, helping it become fresh with his own unique chops, but never altering its fundamental persona. *Abandon* features four of the five Purple members that cut the brilliant early '70s records *Deep Purple In Rock*, *Fireball*, and *Machine Head*. On bold cuts like "Any Fule Kno That" (a funky rocker), "Almost Human," "Whatsername," and "'69" (boasting a "Bum"—ish riff), keyboardist Jon Lord, vocalist Ian Gillan, drummer Ian Paice, and bassist/producer Roger Glover still unleash tight, impressive musicianship. And even though guitarist Ritchie Blackmore is no longer in the band, in a sense his presence can be felt. That's because Morse, while incorporating his unmistakable Southern rock boogie and other styles, keeps the legendary Purple axe formula alive. However, you won't hear much of Blackmore's neo-classical influence in Morse's playing, as that's really not his thing; versatility only goes so far. Lord, who was also instrumental in defining Purple's classical sound, handles that role splendidly. As for Gillan, he's in fine form on songs like "Don't Make Me Happy," coming close to his finest 1970–1972 period vocals. And as usual, Paice is an incredibly fluid and powerful timekeeper.

While Deep Purple was creating fiery heavy rock during their early years, they were also performing interesting orchestral compositions. In 1970, they recorded Jon Lord's ambitious *Gemini Suite* with the orchestra of the Light Music Society at the Royal Festival Hall in London. Driving "Highway Star"—style music *Gemini Suite* isn't, but some of its melodies do share a kinship with many of Purple's classical-inspired rock tunes.

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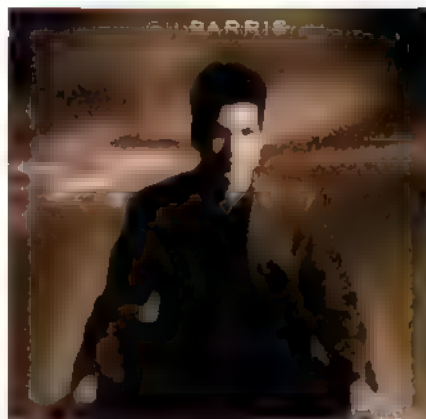


The suite was also recorded with the London Symphony Orchestra as a Jon Lord solo studio album that didn't include Blackmore and Gillan. But on *Gemini Suite* (conducted by Malcolm Arnold), the two provide breath-taking input. One of the last times Blackmore used his Gibson 335, the concert features several stunning guitar passages, although they occasionally get muffled by the orchestra. While *Gemini Suite* won't appeal to everyone, it's a must for Purple connoisseurs, especially those fascinated with the band's classical side. —Jeffrey L. Periah

fast tracks

by Buzz Morison

► **GIL PARRIS**
(RCA Victor)



Instrumental guitar is a tough sell these days, what with pop ruling the airwaves, but Gil Parris shines through as the brightest new star in the genre since Larry Carlton. High praise maybe, but Parris's jazzy blues-cum-rock style is mercifully free of '80s metal wankery, and is the epitome of taste and technique, both in execution and songwriting. In his major-label debut (featuring guest performances by Bob James, David Sanborn, Will Lee, Mark Egan, and Harvey Mason), Parris proves equally facile at negotiating death-defying intervallic explorations ("What Will It Take"), ren-

turing guest performances by Bob James, David Sanborn, Will Lee, Mark Egan, and Harvey Mason). Parris proves equally facile at negotiating death-defying intervallic explorations ("What Will It Take"), ren-

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dering heartfelt lyricism ("It's A Lie"), and blazing a scorched-earth trail of post-bop eighth notes ("An Ardent Man"). A smashing debut. —Jon Chappell



► **BIRELI LAGRENE**
Blue Eyes (Dreyfus Jazz)

French Gypsy guitarist Bireli Lagrene must have ESP, how else can you explain this sparkling tribute to Frank Sinatra recorded well before the passing of Ol' Blue Eyes? Lagrene's career has developed

through three distinct stages: his initial rise to prominence as a teenage prodigy and devotee of Django Reinhardt, his headlong dive into electric jazz fusion in the '80s, and his '90s exploration of guitar-quartet swing, which peaks with this sizzling session with his band featuring pianist Maurice Vander, bassist Chris Minh Doky, and drummer Andre Ceccarelli. Lagrene's wiry hollow-bodied lines unfurl with astonishing speed and clarity on the likes of "Witchcraft" and "It's Alright With Me," and the guitarist even debuts his remarkably Frank-like singing voice on four of the 13 tracks.

► **ANDREW "JR. BOY" JONES**
Watch What You Say
(Bullseye Blues & Jazz)

That Jr. Boy Jones was nominated for a Best New Artist W.C. Handy Award is deceptive; guitarist Jones has put in many years and miles on the road in the bands of Freddie King and Charlie Musselwhite, among others. His second album as a leader, *Watch What You Say*, reinforces Jones' reputation as a subtle and soulful bluesman. He's got a roly-poly singing voice and an understated playing style that features a blunt Gibson tone, but backed by his touring band (with the percolating organ of



Ronnie Bramhall) and boosted by some horn arrangements, Jones convincingly argues that he's no blues novice. Among the album's highlights are the too-short groove tune "Party Man" and several instrumentals, including Jones' "Stinky Dink" and a cover of King Curtis' "Soul Serenade."

► **CANDLEBOX**
Happy Pills (Maverick)

Attempting to overcome the sophomore slump that followed its quadruple-platinum debut album, Candlebox returns in its quest

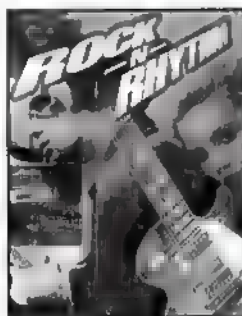
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to restore Southern-style arena rock to the top of the charts. While some of the songs on *Happy Pills* have the hooks to connect across Middle America, others dreadfully resurrect the skeletons of '80s bands best forgotten. Vocalist Kevin Martin has perfected the kind of raspy oversinging that'll appeal to Black Crowes fans—if there are any left—and guitarist Peter Klett is a terrific player; it's too bad he's stuck in Candlebox. There are hits here that should rekindle Candle(box) power, and by adding original Pearl Jam drummer Dave Krusen, this quartet is hoping to score Ten-style success again. Good luck.

► **SLAUGHTER**
Eternal Live (CMC International)

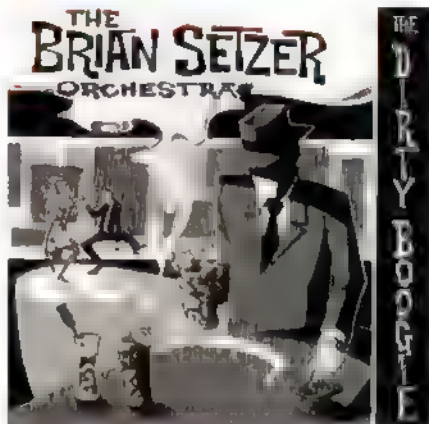
In the middle of compiling this 12-track concert album, Slaughter guitarist Tim Kelly was killed in a traffic accident. As a result, *Eternal Live* transmits greater power as the three remaining members of the Las Vegas band—bassist Dana Strum, his songwriting and producing partner and “the voice” Mark Slaughter, and drummer Blas Elias—turn a rather routine rehash of this peculiarly '90s hair-pop band's hits into a tribute album. Songs such as “Shout It Out” and “Get Used To It” clock in at lengths amazingly similar to their original studio versions, and while Kelly's final licks are solidly professional and in sync with the straightforward tunes (which are drowned in audience shrieks), Slaughter's vocal yelps and falsetto squeals achieve a Spinal Tap-like perfection in this arena setting.

► **GRAHAM COXON**
The Sky Is Too High (Caroline)

As the guitarist for dashing Britpop band Blur, Graham Coxon spends most of his time hammering out catchy melody parts and appropriately arch and rockin' fills backing singer/wannabe-American-star Damon Albarn. As a solo artist, Coxon is a candidate for a suicide watch. The 11 tracks on *The Sky Is Too High* were written, played, and

recorded by Coxon in five days during “a period of t-totalism,” and songs like “What The Fuck?” and “R U Lonely” suggest he desperately needed a drink. Things range from the tortured to the merely confused, and from wispy Brit-folkiness to nails-on-blackboard screechiness, with Coxon's guitar following suit, from the feedback wails of “That's All I Wanna Do” to the acoustic fluttering of “Where'd You Go” and the tapping and noises of the compelling “Hard And Slow.” And most of it's a blur (rim shot, please).

► **THE BRIAN SETZER ORCHESTRA**
The Dirty Boogie (Interscope)



Pop-music chameleon and rockabilly regurgi-cat Brian Setzer is well into the second of his nine lives, having revitalized rockabilly in the '80s with the Stray Cats and now spearheading the '90s swing movement with his 17-piece big band. What Setzer lacks in his singing voice he more than makes up for in pure rock-and-swing style and the kind of prouetting guitar chops that would make any zoot-suiter drool. His Orchestra's third album, *The Dirty Boogie*, crystallizes Setzer's vision of a tattooed guitar player fronting a rip-snorting big band, putting the various Cherry Poppin' Voodoo Zippers to shame with his Cadillac horn charts and muscular swagger in a mix of originals like “Switchblade 327” and such covers as Chuck Berry's “The Cat's On A Hot Tin Roof” and the instrumental “Sleepwalk.” Go cat go!

► **VOODOO GLOW SKULLS**
The Band Geek Mafia (Epitaph)

Really fast ska-punk, really fast vocals, really fast jokes and riffs, really fast guitar riffing, really shouted vocals, really funny songs about girlfriends who can't read and friends who stand their ground even though they're being used as a “Human Pinata” and how you shouldn't “Hit A Guy With Glasses,” really tight horn parts that sound like really fast guitar riffs, really good fourth album from this SoCal Geek Mafia, really good with



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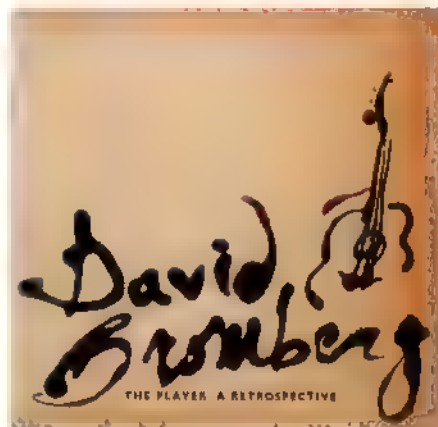
TRACKS

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► **BIG HATE**
You're Soaking In It (Flip/A&M)

Grunge isn't dead; it's just formed a jam band, moved to Atlanta and renamed itself Big Hate. This Southeastern quartet's second album is filled with chunky guitar, sweeping dynamic changes, and tortured-artist lyrics that firmly place the band in the self-flagellating mid-'90s...except it's 1998. What Big Hate lacks in songwriting ability (several tracks are more like origami-ed riffs than songs) they make up for in musicianship, including the intentionally reeling guitar work of Rusty Cobb, who has got a buzzing slide tone and a nose for Cantrell-isms. There's nothing especially new or distinctive here, but then again, it's Big Hate's cobbling together of familiar twists and textures that may make *You're Soaking In It* attractive.

► **DAVID BROMBERG**
The Player: A Retrospective (Columbia/Legacy)



As a session picker, David Bromberg was much in demand by the '60s folk-music elite. In the '70s, the full bloom of his talents was displayed on a series of solo albums that sifted through folk, blues, rock, country, bluegrass, and whatever else Bromberg came across to form an eclectic canon. In 1980, Bromberg retired from the biz to make violins. *The Player* reintroduces him to a new generation through 15 tracks that range from the hilarious ("Suffer To Sing The Blues") to the reverent ("Yankee's Revenge [Medley]") to the poignant ("Mr. Blue"). Along the way he refracts the blues, reposit the traditional "Dehlia," reinvents "Mr. Bojangles," and picks like a demon on guitar with the likes of Jerry Garcia, Bernie Leadon, and Jay Ungar, among others.

► **TRIPPING DAISY**
Jesus Hits Like The Atom Bomb (Island)



By expanding to a quintet, Tripping Daisy also has expanded its pseudo-psychedelic sound, bringing singer/songwriter Tim DeLaughter's music closer to the image suggested by his band's name. With two guitars churning up dust clouds of feedback, squawking lyricism, and various other instrumental elements like trumpet and weird keyboards confusing the cyclonic swirl, Tripping Daisy approaches the druggy ecstasy of such bands as Mercury Rev and Spiritualized. Of course, DeLaughter can't forgo his affection for power-pop melodies and hooks, which means the band neither achieves the instant likability of, say, Fastball, nor is out enough to enable one to leave your drugs at home and still hear *Jesus Hits Like The Atom Bomb's* full effect.

► **THE GRASSY KNOLL**
III (Antilles)

Just who or what is the Grassy Knoll is up for discussion, but on *III* the boho downtown NYC conglom has clearly hit its stride. Often accused of being too smart for its own good, the Grassy Knoll concentrates on basics here: hypnotic rhythms, compelling melodic shards, and ghostly arrangements that echo Miles Davis' work of the late-'60s *Bitches Brew* era. Bob Greene wrote the 13 mesmerizing tracks on *III* and plays sampler, bass, piano and guitar; he coproduced with Nick Sansano, who plays various keyboards. The list of guests is lengthy, and most notably includes Sonic Youth guitarist Thurston Moore on three tracks (earning the Knoll an official hipster seal of approval), but if you can pick Moore's licks out of the trance-inducing jumble, you're a better man than I, Gunga Din

► **STEVE HOWE**
Quantum Guitar (Resurgence)

With Yes, Steve Howe brought multi-



genre guitar work to amazing levels, performing nearly every musical style except the blues. While Howe's solo work doesn't approach the grandeur of his Yes material, his latest album, *Quantum Guitar*, is impressive.

It displays his frolicking, technically dazzling approach (featuring a generous helping of soaring steel work and mandolin playing) better than most of his other solo outings.

In the liner notes, Howe says the "title suggests levels of life, music and awareness coexisting as time and space progress onward, beyond our understanding." Well, let's just stick with the music—especially joyous songs like "Walk Don't Run," "The Collector" (Howe prides himself on being one), "Light Walls," and "Country Viper," which would impress his hero, Chet Atkins.

Throughout the album, Howe certainly seems inspired and revitalized; maybe this is because his son, Dylan, is playing drums. While *Quantum Guitar* doesn't come close to *Close To The Edge* or even *Going For The One*, it still shows Howe expanding his guitar horizons. —Jeffrey L. Perla

► **JASON & THE SCORCHERS**
Midnight Roads & Stages Seen (Mammoth)

As with everything this cow-punk Nashville band has done, this live double album revives the cliché about giving 110 percent. For their first live album, not only did Jason & The Scorchers opt for two CD's, simulating a real 90-minute bar show, but they made the second disc interactive to include the usual photos, videos, bios, and lyrics (but no sweat or smoke). As expected on a Scorchers album, the band's blend of rock, punk, country and hick affectation survives on sheer energy, the in-your-face-slapping leadership of Jason Ringenberg, and the overdriven, alternative-country-with-an-attitude riffs and chain-saw solos of guitarist Warner E. Hodges, who also produced the album.

This band never fails in concert, and *Midnight Roads* almost succeeds in capturing the atmosphere, all it needs is a six-pack and a shot of Jack. ☐

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GUNS N' ROSES

Continued from page 28

album, *Rubber*, this September, says of his time in Guns "What I did with the band was fun," though, now in his solo efforts, he admits, "I can't get away from it." As for being constantly billed as "ex-Guns N' Roses," Clarke is quiescent. "As far as I'm concerned, until you do something that outshines what Guns N' Roses did, that's the way it is. Everybody wants to take a piece of that and to be a part of it in some way," he observes. "But I don't have a problem with it. What are you gonna do? Life could be worse."

Things are indeed great for Clarke, a prolific writer, performer, and producer. Since his Virgin debut, 1994's *Pawnshop Guitars*, Clarke released *The Hangover* on Paradigm in late '97, and extols the virtues of having control over his music—not to mention a home studio.

"When I made my first solo record, I used to always joke, 'Someday I'm going to make a real

solo record.' Even though it had my name on it, I had no control over anything. I mean, I'm not a stupid person, I really tried. [Virgin] was very frank. It was, 'If you don't do this, we won't do that.'"

Now he makes his own records (with the help of musician friends such as drummer Eric Singer, bassists Phil Soussan and James Lomenzo, and ex-Guns' piano player Teddy Andreacis), and they're released worldwide via Paradigm and other outlets.

As for the rest of his Guns past? "I talk to Matt every couple weeks. I see Slash, but never really hang out with him, and obviously, I haven't spoken to Axl in like four years. Occasionally I run into Duff—I saw him at a Prince concert, and we hung out for the rest of the night."

If Clarke doesn't quite have the many millions the other ex-Gunners have amassed, he's just as

happy and productive. "I gig all year 'round, there's always some place that wants a little rock. I'm pretty content now," he says. "I produced both of the Beat Angels records, and *Windigo* for Pavement. I have a family, and I make a really good living playing guitar and putting out records."

Izzy Stradlin

Izzy Stradlin is the most elusive former Gun. The soft-spoken guitarist's most recent Geffen LP, *177 Degrees*, is garnering critical acclaim for its bluesy roots-rock, as did its predecessor, 1992's *Izzy Stradlin And The Juju Hounds*.

Yet, inexplicably, he did only two interviews to support his new record, bailing on all other promotional appearances. But Stradlin, the first member to leave the band he cofounded back in '91, had withdrawn from the limelight in many ways even before that.

The player born Jeff Scobelle migrated to Los Angeles in 1980, but moved back to his [and Axl's] home state of Indiana by 1988, during the height of GNR mania, and has been quoted as saying, "Once I quit drugs, I couldn't help looking around and asking myself, 'Is this all there is?' I was just tired of it, I needed to get out."

Out he did, and now, as Izzy stated by phone recently, his idea of success is "a day off to ride my motorcycle. That's as simple as it gets."

While his five-year stint as Guns' rhythm player made him famous, "I play drums more than guitar," he admits. Stradlin was also a late bloomer on guitar. "I started out on drums, and I goofed around with guitar, but I never got into it, it was just out of necessity," he recalls. "When I was living in L.A. I had a few drums ripped off, my car broke down, I was out of money, so I thought, 'Maybe I better learn to play bass.' Finally, I ended up getting myself a guitar, and that was it. I said, 'I'll do this.'"

The accidental guitarist, who guests on McKagan's new album (as the bassist does on Stradlin's), has a perfect guitar foil in the Georgia Satellites' (and Juju Hound) Rick Richards, who is an integral part of *177 Degrees*.

Stradlin, who used his Gretsch and a Fender reissue amp ("They look old but they're not. It works for me") on his latest record, has high praise for Richards. "I never have to tell him anything. He plays what I would play if I could. It's like having an extra pair of hands."

Recorded in England, Trinidad, and Los Angeles with producer Bill Price and Eddie Ashworth, *177 Degrees* was a long time in the making. "We started it in like '93, '94," Stradlin recalls. After various lineups and writing stints, in 1997, the axeman turned in what he thought was a finished record. "There were no slow songs on it, it was all thrashers like [the instrumental] 'Grunt,' real hard rock, fast stuff. The label said no go. I said, 'Okay, fine.' They wanted some old, slow stuff from the earlier sessions, so it was a compromise, this record, to get everything out and on it, so... it worked out okay."

Wasn't he annoyed at that infringement on artistic freedom?

"Yeah, I was pissed," admits Stradlin. "Just for like five minutes. It's like... I don't know what to say about it. At the end of the day, it all worked out."

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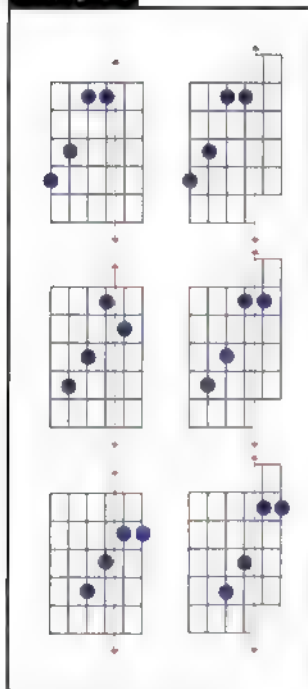
Continued on page 103

JON FINN

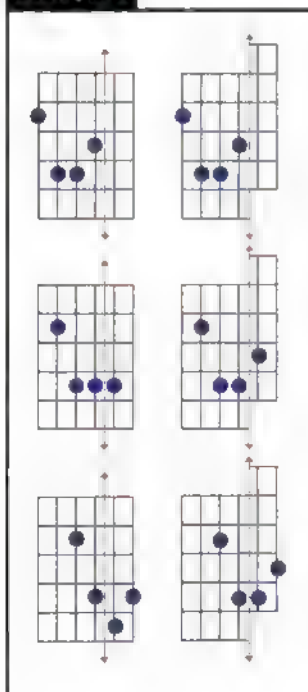
Continued from page 32

Let's explore that concept further. Let's start with a "power chord" (or the interval of a perfect fifth) and play it on each set of two strings. Though the notes and range will change, the inherent sound and the relationship between the notes

Example 2



Example 3



will not. Please look at Example 1. The gray arrow in each diagram shows the Warp Refraction Threshold.

Examples 2 and 3 show a few more fingerings to work through in the same manner. This idea becomes very unsettling when you realize that chord fingerings you never associated as being similar turn out to be identical! Have a look. The fingerings on the left are shown as they appear on the fretboard. The ones on the right are "compensated." Play only the strings that have dots on them.

One of the primary reasons I've worked through this idea so completely is so that you understand two things. The first is that if you look deep into any point of view, you frequently find an

unexpected level of clarity. The second thing is that many of the concepts presented in these columns are based on this principle. If you understand this idea readily, it won't block you when we go into deeper issues.

I highly recommend that at some point, you work through this Warp Refraction Principle concept as completely as you can. Apply it to as many things as you can think of.

Tell Captain Kirk (or Picard, if you prefer) I sent you. ☐

Jon Finn leads his own band and teaches guitar at Berklee College of Music in Boston. Jon has performed with Steve Morse, John Petrucci, and The Boston Pops, and has done numerous television appearances. Sometimes he just sits with his guitar, staring.

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"Inside Out." How did that work out?

Ian: We just sent him the tapes. Schedule-wise there was no way for him to get up here, so he did it in his home studio and sent the tapes back. We actually made him change the lead on "Inside Out" because it just wasn't happening at first. We called him, and he said to us, "I can't believe you guys don't think it's the shit. Everyone here thinks it's the shit!" And we were like, "Well, we think it is shit." I don't know if anyone ever criticizes him except himself. But I think he respected the fact that we asked him to do it again, and he did it much better the second time.

Do you think the timing is good for the release of Volume 8: The Threat Is Real?

Ian: Totally. This is probably the first time in years that we've had good timing for a record.

When we put out *Sound Of White Noise*, the grunge thing was going on, and even though grunge was very guitar oriented, if you weren't playing that style you weren't happening. Then we released *Stomp 442* against the electronica movement when guitar was as unpopular as could be, and now all of a sudden guitar is back.

What did you think about grunge bands like Nirvana?

Benante: I think as much damage as Kurt Cobain did to that Yngwie Malmsteen style of guitar playing, he also killed the art of guitar. A lot of people would just pick up a guitar and they'd just plug it in without even thinking about sound anymore.

Ian: The thing about Nirvana was they wrote perfect pop songs. They may have been the simplest things in the world, but that's what a perfect

pop song should be. So many people tried to come after that, and they all figured, "Well we don't need to play lead and we can have a shitty guitar tone and we can be just like Nirvana." Obviously, they couldn't.

Do you think it's high time for a guitar hero revival?

Benante: Yeah, man. There are no idols. There's Darrell in the world of metal, and then of course, Kirk Hammett wins best guitar player every year. That's nothing bad against him, but it's just strange when people don't pay attention to people who are really working on exploring guitar. Like that guy from Rage Against the Machine, [Tom Morello], has a really unique style. He plays like a deejay. He's really inventive, but he doesn't get the same credit.

What's the deal with the country rock feel of "Toast To The Extras"?

Benante: That song just stands alone. Everyone loves it. Except one guy we know who's really into exercising, and he comes over and says, "Okay 'Crush,' 'Catharsis,' 'Inside Out.' Great workout songs. But 'Toast'?" I don't know. I can't work out to it." What the fuck? Does he think we're gonna have treadmills in the audience when we play?

What do you think about the new wave of guitar bands like Korn, Limp Bizkit and Deftones?

Benante: I like Korn, but I'm tired of all these other bands ripping them off, and it's gonna ruin it for them.

Ian: For me, the two bands that started whatever you call this wave of music was them and the Deftones. Korn was actually living in Huntington Beach doing their demo tapes right down the beach from my house before anybody had even heard of them. A friend of mine was the guy who discovered them, and I never paid any mind to it, because I didn't like the demos. But the first time I ever heard the Deftones, I liked them, and I thought, "Dude, they're the heavy metal Bad Brains." My biggest problem with some of the new bands is they say things like, "Yo, I've been listening to Eric B. and Rakim since I was a little kid, and that's all I ever listen to." And you just know they've got every Ozzy Osbourne record in their album collection. Just because you have a deejay in your band doesn't mean you're a hip hop crossover.

Anything inspire you musically these days?

Benante: Don't laugh, but I've been really listening to the first Boston record a lot. The leads on that record are so loud in the mix, and they just rule. It's almost like a food you haven't eaten in a while, and then all of a sudden you taste it again, and you're like, "This tasted so good back then. Why did I ever leave it?"

Ian: It's funny, people always ask me at the end of interviews, "Is there anything else you want to say?" And I've stolen this thing from the liner notes of that Boston record. If you read those liner notes, at the end of every paragraph it says, "Listen to the record." That's what I've been saying. Don't think about the name of the band or what we've done before, just listen to the record. ☐

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"Actually, I'm really good friends with everybody [from Guns N' Roses] with the exception of one. You figure it out." —Slash

Slash

You'd think that having 17 pinball machines in your living room might preclude serious at-home work. But no, by 1 p.m. every day, Slash and his band—with a singer not quite confirmed at press time—are in an upstairs work room, perched on black leather sofas, working up tunes around a single microphone.

Slash's new L.A.-area home is clearly the abode of one who takes his fun—and his work—seriously. In fact, the selling point of the house was its then-unfinished basement.

"I thought, 'I can make a studio out of this,'" recalls the mop-topped guitarist. "I had visions of the whole thing, and it actually happened, and that's a crapshoot. The studio is probably the only thing in this house that is totally finished."

Indeed, Slash seems to thrive on chaos, but at the present, he's quite focused on a forthcoming Snakepit album, the follow-up to 1995's *It's Five O'Clock Somewhere*, which featured former Jellyfish member (and subsequent Imperial Drag singer) Eric Dover on vocals.

While there's no release date or album title, Slash has an agenda. "In the next few weeks I'll make a decision as to the vocalist, so I'd like to have a Christmas release and a pre-summer tour. But I'm going to do a small tour before I do the record, just to break the material in, let it sweat a little."

In Snakepit, which is also the name of his well-appointed home studio, Slash is working with former Alice Cooper/Dad's Pomo Mag guitarist Ryan Roxie, drummer Matt Laug, and bassist Johnny Grier. "The band sounds great, I haven't been in a band like this since Guns started," enthuses Slash, who played on four songs on McKagan's album, and also uses former Guns keyboardist Teddy Andreadis for a few Snakepit songs.

No other Guns guests? "Actually, I'm really good friends with everybody with the exception of one," Slash says. He pauses and smiles. "You figure it out." Could it be the person he refers to as "the redheaded one?"

But Slash isn't dwelling on the past. Though in the last year he's performed with his blues-jam cover band, Blues Ball, and has recorded with Graham Bonnet, he's focusing on Snakepit, even turning down an offer to play with Puff Daddy. ("For one, I don't like him. I think he's flying on borrowed wings as it is.") That said, the guitarist cranks up a song he's just recorded with Roger Daltrey. "I did a cover song for an Alice Cooper tribute record [in my studio]—just my guitar stuff, though.

We did 'No More Mr. Nice Guy.' Roger sang at Bob Kulick's house. Bob is [ex-Kiss guitarist] Bruce's brother, and he is doing the whole thing."

Slash's own studio, though, will certainly get ample use in the coming months, as will his array of guitars, which are all over the house. But Slash has a philosophy that's evident in both his studio and choice of axes. "If it ain't broke, don't fix it. I experiment as much as the next guy, but I always end up going back to what's tried and true."

For his subsequent record, that means his Gibson flame-top, a handmade Les Paul replica, the one he coaxed his now-signature sound out of on *Appetite For Destruction*. "That's the guitar I got when Guns first started working in the studio," recalls Slash, cradling the instrument while sitting in a favorite chair he nabbed from the Record Plant.

While the process of finding a singer has been

a long one (after trying out about 100 vocalists, Slash found himself depressed about the general lack of talent), it looks as if he's found his man. "I'm just doing baby steps. It's tedious, and it can be really aggravating, but you have to be really tenacious and hang in there," he says. "It's like women, really, when it comes down to it. Like, 'Do you want to sleep with this person every single day of your life? Are there any really weird quirks that you're willing to put up with to go along with the talent?' I'm obviously one of the weirder ones anyway," chuckles Slash, "so I'm pretty flexible."

Katherine Tuman is the associate producer for the syndicated radio shows *Rockline* and *Modern Rock Live*, and has written for numerous publications, including *Musician*, *Spin*, *Rip*, *Rolling Stone* and the *Los Angeles Times*.

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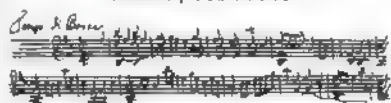
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STUDIO CITY

Continued from page 57

out and tested individually, with the same result: explosives. And I was given the third-degree interrogation: "What's your line of work? What countries have you been to? Who's used this computer besides you?"

It was only when they asked if I had been around explosives in the last three weeks that I remembered the gig in East Germany. Instead of playing Berlin this time, we played near Dresden in a city called Bautzen. The concert hall was a converted World War II gunpowder factory, recently renovated from its dormant state into a beautiful 500-seat facility. The building had been derelict for 50 years, but the U.S. Customs explosives detector had found gunpowder in the parts-per-million dust residue on my computer! And this was only because I was storing it in the side pocket of my Stratocaster gig bag; the computer itself hadn't been anywhere near the concert hall.

I explained this to the suspicious officers and recommended they take a sample of dust from my guitar and gig bag. When they did, they found the particles to be consistent with the dust on the computer, and I was set free—but only after a multiple-page report was filled out with my passport number on it. It's very stressful to be detained while traveling, and especially to be denied entrance to your own country. My nerves were shot!

Safely back in L.A. the next day, I found myself struggling through my jet lag on a jazz record date. I arrived at Mad Hatter Studios expecting to play some samba-style nylon string guitar on an acoustic piano-oriented record. I viewed it as a chance to break back into the studio scene gently after a month on the road. But much to my horror, composer Mark Gasbarro had written "the unison line from hell" for guitar and vibes. The tempo was MM=200. Because of the 3/4 time signature, bars were flying by fast, and I hadn't read any music for a month.

On the road, you can get into a very artistic space. You work on your personal musical expression without having to deal with details like traffic and gear and scheduling. It's a chance to continually refine your improvising style, to attempt to achieve the perfect performance, night after night. You constant-

Continued on page 108

HUGHES & KETTNER

Continued from page 79

revealed the Tube 20's tendency to have a very heavy bass response at higher volumes, resulting in muddiness at times. This was easy to correct by simply turning the bass control. But even with the bass knob turned almost completely to the right, the Tube 20 still yielded a tremendous amount of low end, comparable to other 20-watt amps I've heard. I should mention that because of the amp's low-end abilities, it is able to capture a very nice jazz tone on channel one and muster a fuzzy-warm lead sound comparable to Trey Anastasio (of Phish fame) on channel two.

With the power amp setting pegged at 20 watts, I found my favorite clean sound on channel one was reached by setting the volume up halfway, turning the bass down completely, cranking the mid, and dialing the treble to about 2 o'clock. Moving the bass knob up to 10 o'clock while pushing the volume to almost 3 o'clock gave me a full-bodied rhythm sound with some grit comparable to a Fender Deluxe. By setting the gain halfway and the master at about the same setting as the volume, I found a happy medium between both channels for rhythm and lead playing. Moving the gain beyond halfway is good for metal and hard-core settings or for blistering leads; however, open chords can become undefinable. I should also mention that with the Tube 20, Hughes & Kettner provides a handy little "Sounds" pamphlet that gives diagrams of how to get different clean and crunch tones, from classic clean to British overdrive.

The reverb on the Tube 20 adds depth and roundness to the amp's overall sound and doesn't get slushy at higher volumes. Hughes & Kettner has also done a good job of compensating the intensity of the effect between channels one and two, so leads don't lose their tightness.

The only gripe I have with the Tube 20 is that its tubes are not as easily replaceable as the tubes of other amps. The user has to remove the entire chassis to get at them.

All in all, the Tube 20 is a competitively priced workhorse of an amp, versatile enough to function in a myriad of performing and practice situations. ☐

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ROOTS OF ROCK

Continued from page 63

drummer-driven Dave Clark 5, with their wall-to-wall "Tottenham sound" of honking sax, organ, and rhythm guitar.

Far darker in sound and influences were Newcastle-upon-Tyne's Animals, fronted by Eric Burdon, the first wave's most unabashed advocate of American blues. For a generation of struggling guitarists, flatpicking the Animals' "House of the Rising Sun" became a rite of passage. And for sheer power chords, it was hard to top the Kinks' magnificent "You Really Got Me" (which Dave Davies reportedly played through an El Peko amp) and early Who singles with human windmill Pete Townshend.

By the summer of '65, London-based blues revivalists were bringing home a tough, edgy sound. The menacing Rolling Stones scored their first number one hit with the Jagger-Richards composition "The Last Time," followed within months by the fuzzed and filthy "I Can't Get No Satisfaction" and riff-roaring "Get Off My Cloud."

Eric Clapton left his imprint on the Yardbirds' breakthrough hit, "For Your Love," before huffing off to join John Mayall's Bluesbreakers, where his Les Paul Standard through a 45-watt "1962" model Marshall 2x12 set the decade's standard for blues tone. EC's replacement in the Yardbirds, Jeff Beck, came in for the star-like riff of "Heart Full Of Soul" and stayed long enough to play alongside Jimmy Page.

In addition to providing the soundtrack to an all-too-brief era, the British Invasion bands helped bring long-overdue fame to the men whose music they copied and admired, including John Lee Hooker, Willie Dixon, and Muddy Waters. An oft-repeated anecdote holds that soon after landing in the U.S., the Beatles announced their desire to see Muddy Waters and Bo Diddley. "Muddy Waters?" asked one reporter. "Where's that?" An incredulous Paul McCartney reportedly answered, "Don't you know who your own famous people are here?" To a man, these blues heroes were both gracious and grateful to those longhaired kids from across the sea. ☐

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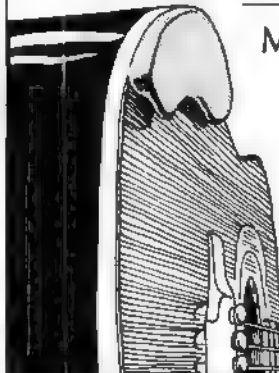
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COMPOSING GUITARIST

Continued from page 65

its peaks and valleys, though by his own admission he's pretty much on the job, at least mentally, on an ongoing basis.

"I try to be perpetually at it in the sense that I try to always get down and pick up the guitar at some point at least a couple times a week," notes Penn. "But then I'll also get into writing periods where I'll think, 'well, I gotta start this record, I better get at it.' So I'll put in a few hours every night and see if anything comes out."

That method has worked well enough for Penn that, with a few exceptions, he could afford to dump nearly a whole album's worth of songs in favor of a fresh batch, as was the case with the songs written for his aborted third RCA effort. "Besides," says Penn, "songs very often have a limited shelf life anyway."

"I raided a couple of those songs for bits," he recalls, "but they were already old by that point. At some point, you lose a personal connection to them. In that case, the record should have been done, put out, and over with. By the time I got around to thinking about the next record, I just didn't want to hear them any more. So I just started from scratch."

Penn's records often comprise equal parts acoustic and electric guitar, and he usually finds himself writing on both. "I don't know why that is, really," notes Penn. "Obviously you're going for a different feel with each. But the acoustic guitar is just easier to write on when you're just sort of suddenly deciding to write. You don't have to futz with an amp, plug anything in. And when you're in your apartment, you don't blast out your neighbors."

The noise factor aside, the acoustic often suggests song colorations that he might not pick up on while plugged in. According to Penn, the effect is especially pronounced when he's working on his Guild 12-string, the foundation for standouts "No Myth" and *Resigned's* "Out of My Hands."

"It just has so many complicated harmonics going on that I can actually hear arrangement ideas while I'm playing the guitar," remarks Penn. "Little harmonics will suddenly jump out to me and suggest whole parts. Obviously, I like when that happens." ■

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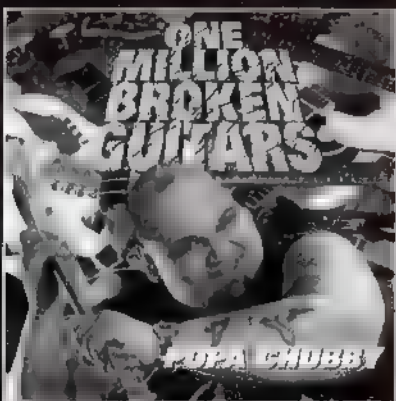


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STUDIO CITY

Continued from page 104

ly strive for the highest level of playing and interaction with the band and the audience. The more shows you do, the more confident you become that this band is guaranteed to blow the people away.

So it was with this level of arrogance that I gazed upon bars 83 to 114. Barely recovered from the stress of the previous day's gunpowder incident, I was thrown back into the high-level pressure of the studio, on a date with players who could actually read eighth notes at 200 bpm! I worked up bars 83 through 89 in the 7th position, dropping to the 5th position for 90 through 99. From then on, I just grabbed the notes wherever I could. I played open strings in bar 105, jumped up to the 7th position in 108, and the 10th position in 110. I found myself in the 12th position at bar 111, and I finished out the line in that general area.

At that tempo, fingering is everything. I tried to identify familiar licks that I play in the bebop idiom in hopes that they might already be under my hands—anything that would get it up to speed in a hurry. I also used every available lull in the session to work on the impending disastrous bars. For this reason, I was thrilled when the engineer had problems with a mic cable, and tracks 5 and 6 on the console weren't recording. Lucky for me, we ran out of time. Mark had a definite time limit at the studio that day, so it was "too bad, session over."

I was able to take the chart home for a few days. I have a lot of respect for Mark as a composer, so I really wanted to make it swing, and not just read the part. And this excerpt is only part of the story. There was more guitar and vibes unison line playing in the intro and the coda! I worked on it for a few days, refining the positioning to get maximum swing out of each phrase. Even so, when the day came to put it on tape, it wasn't memorized, just fingered and up to speed.

This wasn't the hardest or the fastest thing I've ever encountered in the studio, but I will always think of it as a continuation of The Gunpowder Incident—two events that brought home a lot of perspective about the road and the studio, and how different they are. ☐

RECORDING GUITARIST

Continued from page 75

mix to DAT. If you then import your mix-downs from the DAT to the computer, you gain all the editing power a computer can give you for preparing your master. A collection of DAT mixdowns is not the same as a master, because it doesn't take into account sequencing, gain normalizing (levels between cuts), etc.

With a SCSI CD recorder, all your audio must first be converted to a digital audio file (wav, aiff, etc.), which appears on the computer desktop like any other computer file. After that, you assemble them on the CD by dragging the files onto the CD icon—as if you were copying files to another disk drive (which, of course, you are). Programs like Toast and Jam allow you to perform all the necessary mastering-type edits, and when you have all your tweaks just right, you hit "write" or "finalize." You have the option of burning at several different speeds, but 1X (real time) is the safest, producing the fewest errors.

You won't lose a generation if you transfer in the digital domain. Many soundcards feature a digital In/Out for precisely this purpose. If your card doesn't have digital I/O, you'll have to transfer from DAT to computer via the analog domain, but it's still worth it, as the drives are so inexpensive and the sound quality loss is minimal.

More expensive than the computer-dependent drives are the stand-alone CD recorders that accept analog inputs (from your mixer or CD player) as well as digital inputs. These units are incredibly easy to use, because you just hook them up like a normal tape deck, press record, and go. Like DAT recorders, you can go back and reassign track numbers, and adjust start times and pre- and post-roll functions. If you're recording from a digital source, like a DAT or CD, you can simply tell your recorder to "ID-Sync," put it into record-ready mode, and then activate AMS (automatic music select) on your DAT. Then go to lunch. When you return, you have an exact copy of the DAT—just on CD.

Other tidbits: CD's are very economical these days, costing under \$2.00 apiece, if you buy in bulk. That's about 1/3 the price of a DAT tape. It's true you can't reuse the CD once it's been recorded, but at that price, they're well worth it, even if you screw up a couple of times getting the hang of it. So you can learn to "burn" without getting burned. ☐

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Performance Notes

by Howie Cohen



Grant Lee Buffalo

Truly, Truly

The intro is rhythmically "deceptive," seeming to have a straight feel for the first six beats, before a swing feel is introduced. The recurring intro sections contain the song's only non-swing segments. The D-Am (also Am7) chord progression in the verse and chorus may be analyzed as a V-II (in G major) or a I-Vm in D. Songs with this progression include Derek & the Dominos' "Let It Rain," Ringo Starr's "It Don't Come Easy," the Beatles' "Hey Bulldog" and No Doubt's "Hey You." Neither guitar nor vocal plays a 7 (C) or 7 (C#) over the D chord, so a composite D-type seven-note scale is never established. To try to find the key of this (or any) song, stop the music after each new chord is played; imagine the tune ending on that chord or staying on it indefinitely. You may find no definitive tonal center. The C chord begins the song, D begins verse and chorus, Em ends the song (and intros) and the G chord, strictly speaking, is a I chord in relation to the others (the Am [Am7]

chord is addressed below). The first two intro chords also have bass fills yielding C7 (B bass) and G7 (F bass) chords. The guitar fill in the intro uses notes from E minor pentatonic (E-G-A-B-D-E), with similarities to Pink Floyd's "Wish You Were Here."

Walking After You

All chords are found in E major and B major. The A# diminished triad (A#-C#-E#) must not be confused with A#7 (A#-C#-E#-G). It can be found as the VII chord in B major, and is a subset of F#7 (F#-A#-C#-E), which occurs in various forms later in the tune. While this diminished triad is often taught to beginners, it seems difficult to find it in commercial tunes (thanks, guys!)

Despite an "out of key" note, it is common (as in this song) for a major or dominant chord to occur on degree II of a key (say, an F# chord or F#7 in an E major progression; each contains the note A#, not found in E major), as opposed to using the diatonic II chord

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by Pete Billmann

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Truly, Truly 138 Grant Lee Buffalo

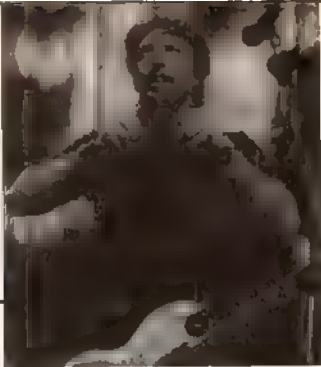
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Immigrant Song 152 Led Zeppelin

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Dave Grohl of the Foo Fighters

(say, F#m or F#m13). In the chorus, the F# chord is followed by the TV chord (A), a progression also found in Collective Soul's "Listen," Boston's "Rock And Roll Band," the O'Jays' "Love Train" and Ben Folds Five's "Brick."

Many sections of this song occur in six-measure phrases. In the first verse, after the first six chords are played (one per measure), an E chord, which began the verse, is played. Someone expecting eight-bar phrases may be confused. This E chord begins the six-measure cycle again. The cycle is played three times; two measures of an E chord follow, leading to the chorus. Thus, one might count the verse measures as "6+6+6+2." The chorus and bridge also contain six-bar phrases.

The harmonized acoustic line (first played before the first verse) uses notes from E major pentatonic add 4 (E-F#-G#-A-B-C#-E). An open B-string pedal is played throughout the figure. Varied ways to play this part include: pick-and-finger(s) and thumb-and-finger(s), though adventurers may find ways without any fingerpicking.



Led Zeppelin

The Immigrant Song

The two-beat main lick can be viewed as two rhythmic figures combined: Heart's "Barracuda" (beat one) followed by the

Temptations' "My Girl" (bass line). Two possible picking combinations for this six-note lick are: "down-down-up, down-up-up" and "down-up-down-up-down-up." Depending on one's definition, either pattern may be considered strict alternate picking. The first method (we'll call it alternate picking) has each beat and off-beat played with a downstroke; the second method takes less overall picking motion (call it economical picking). Other picking possibilities (for the exceptionally dexterous) include: all downstrokes, all upstrokes, reverse-alternate picking (up-up-down, up-down-down) and reverse economical picking (up-down-up-down-up-down). If your senses are still intact, you may find that working through seemingly confusing concepts like these can improve mental and physical functions.

The main lick contains only F#'s, thus forming no chord. The vocal lines over it form a composite F# Dorian add ♭5 scale (F#-G#-A-B-C#-D#-E). Chorus chords may be analyzed as: in F# Dorian; ♭III (A) to IV (B) to ♭V (C). The C chord is followed by a break, perhaps "softening" the other-

wise drastic change back to the main F# lick (C and F# are located a ♭5th from each other).

Contrarily, in the outro, the main lick is followed immediately by a C9 (no 5) chord (a ♭5th away), and immediately returns to the F# lick.

No Surprises

The F-B♭m6 progression (D-Gm6 with capo) can be labeled a I-IVm chord progression. Examples of a IVm chord include Radiohead's own "Creep" and Extreme's "More Than Words." The melody over the m6 chord uses notes from B♭ melodic minor (B♭ C D♭ E♭ F G A♭-B♭), the same treatment that the IVm chord in "Creep" was given. The repeating Gm-C (Em-A with capo) section of the chorus is often viewed as a II-V progression in F. Santana's "Oye Como Va" is a II-V example. While one might

consider this II-V the "opposite" of the V-II found in "Truly, Truly" (see above), a first-time listener missing the first chord (of either progression) might hear these as the same progression. ■



Radiohead

WALKING AFTER YOU

As Recorded by Foo Fighters
(From the album THE COLOUR AND THE SHAPE/Capitol Records)

Transcribed by Pete Billmann
Tablature Explanation page 157

WORDS AND MUSIC BY DAVID GROHL



Moderately ♩ = 102

Intro

Gtr II (acous.) *mf*

Gtr. I (acous.)

w/pick & fingers let ring throughout

sl.

sl.

0 1 2 0 2 0 5 0 2 0 1 0

1st, 2nd Verse

E E/G# A

1. To - night I'm tan-gled in my blan-ket of clouds,
2. If you'd ac-cept sur-ren-der, I'll give up some more.

*Riff A

0 2 1 2 0 1 2 1 2 1 0 2 2 2

*Play with slight variations ad lib when repeated or recalled.

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Walking After You

A1° **Aadd9** **B7/D1**

dream - ing a - loud.
Weren't you a - dored?

(end Riff A)

w/Riff A (2 times) **E** **E/G#** **A**

Things just won't do with - out you. } Mat - ter of fact,
I can - not be with - out you. }

A1° **Aadd9** **B7/D1**

oh, oh, I'm on your back,

Walking After You

E E/G# A A⁰

I'm on your back. Oh,

Aadd9 B7/D# E Gtr II

oh I'm on your back

Chorus F#add4 Aadd9

If you walk out on me, I'm

E

walk - ing af - ter _____ you. _____

F#add4

Add9

To Coda!

If you walk out _____ on me. _____ I'm

1.

E

walk - ing af - ter _____ you.

54.

sl.

Walking After You

2

E

Walking After You

Interlude
E

C#m7

To Coda II

Asus2

F#7add4

3rd Verse
w/Riff A
E

E/G#

A

A#°

3. I can - not be with - out - you. Mat - ter of fact, oh,

Walking After You

D.S. al Coda I

Asus9 **B7/D#** **E**

oh, I'm on your back. —

sl

sl

D.S. (take 2nd ending) al Coda II

Coda I **E**

walk - ing af - ter — you.

Coda II **Asus2** **E**

rit

BASS LINE FOR WALKING AFTER YOU

As Recorded by Foo Fighters
(From the album THE COLOUR AND THE SHAPE/Atlantic Records)

Transcribed by Steve Gorenberg

WORDS AND MUSIC BY DAVID GROHL

Moderately $\text{♩} = 102$

Intro

The Intro section is in E major, 4/4 time. It consists of two staves. The top staff shows a bass line starting with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The bottom staff shows a guitar line with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The dynamics are marked *mf* (mezzo-forte).

1st, 2nd Verses
2nd time substitute Bass Fill 1

The 1st and 2nd Verses section is in E major, 4/4 time. It consists of two staves. The top staff shows a bass line starting with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The bottom staff shows a guitar line with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The dynamics are marked *mf* (mezzo-forte).

(Vocal:) 1. To - night I'm tan - gled in my...
2. If you'd ac - cept sur - ren - der...

The 1st and 2nd Verses section is in E major, 4/4 time. It consists of two staves. The top staff shows a bass line starting with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The bottom staff shows a guitar line with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The dynamics are marked *mf* (mezzo-forte).

E Bass Fill 1 - - E/G# A A#°

The 1st and 2nd Verses section is in E major, 4/4 time. It consists of two staves. The top staff shows a bass line starting with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The bottom staff shows a guitar line with a half note E, followed by a quarter note G, a quarter note A, and a quarter note B. The dynamics are marked *mf* (mezzo-forte).

Walking After You

Aadd9 B7/D# E E/G#

A A#° Aadd9

B7/D# E

let ring

Chorus
F#7add4

Aadd9

If you walk out on *sl* me...

E F#7add4

To Coda I

1.
E

Aadd9

Walking After You

2
E

sl. *Bridge
C#m7

'Nath - er heart is cracked

sl. *Play w/slight variations ad lib on D.S.

Asus2

F#7add4

sl.

Interlude
L

2 2 2 0 7 0 7 7 7 0

C#m7

To Codu II
Asus2

4 4 4 4 4 4 4 0 5 5 5 5

F#7add4

5 5 5 5 0 2 2 2 0 2 2 2 2

sl.

3rd Verse
E

E/G#

1. I can - not be with - out you

7 0 0 7 0 4 4 7 4 4

Walking After You

A

A1°

Aadd9

B7/D#

E

D.S. al Coda I



Coda I

E

F#7add4

Aadd9

D.S. al Coda II



E

'Noth - er

Coda II

Aus2

E

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NO SURPRISES

As Recorded by Radiohead
(From the album OK COMPUTER/Capitol Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 157

WORDS AND MUSIC BY THOMAS YORKE,
EDWARD O'BRIEN, COLIN GREENWOOD,
JONATHAN GREENWOOD AND PHILIP SELWAY



Slowly $\text{♩} = 76$

Intro

D Rhy. Fig. 1 (**Gtr. I)

Gm6 (end Rhy. Fig. 1)

D

Gm6

mp clean tone let ring

2

2

*Recorded 1/4 step lower

**Capo 15th fret. Music sounds an octave and a minor 3rd higher than indicated. TAB numbers are indicated relative to capo.

w/Rhy. Fig. 1 (2 times)

D Dsus2 D Dsus2 D Dsus2 Gm Gm(maj7) Gm6

*Gtr. II

*Two acous. gtrs. arr. for one. Capo 3rd fret. Music sounds a minor 3rd higher than indicated. Chord frames and TAB numbers are indicated relative to capo.

D Dsus2 D Dsus2 D Dsus2 Gm Gm(maj7) Gm6

*Vocal sounds a minor 3rd higher than indicated.

1st Verse

D Dsus2 D Dsus2 D Dsus2 Gmaj7/B

heart that's full up like a land - fill, a

Rhy. Fig. 2 (Gtr. I)

let ring

2 3 2 2 3 2

2 3 2 3 2

No Surprises

Em A Asus4 A

job that slow - ly kills — you, bruise - es that — won't heal —

H

II

Rhy. D Dsus2 D Dsus2 D Dsus2 Gm Gm(maj7) Gm6

(end Rhy. Fig. 2)

2nd Verse
w/Rhy. Fig. 2
D Dsus2 D Dsus2 D Dsus2 Gmaj7/B G6/B Gmaj7/B G6/B

Rhy. Fig. 2A

You look so tired - un - hap - py. Bring down the

(end Rhy. Fig. 2A)

Gmaj7/B G6/B Gmaj7/B G6/B Em A Asus4 A

gov - ern - ment; — they don't, they don't speak — for us —

D Dsus2 D Dsus2 D Dsus2 Gm Gm(maj7) Gm6

No Surprises

w/Rhy. Figs. 2 (1st 4 bars only) & 2A

D Dsus2 D Dsus2 D Dsus2 D Dsus2

I'll take a qui - et life, a hand

Detailed description: This image shows the vocal melody for the first line of the song. It is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Above the staff, the chord 'D Dsus2' is written four times, corresponding to the four measures of the line. Below the staff, the lyrics 'I'll take a quiet life, a hand' are written, with hyphens under 'qui' and 'et' to indicate they span two notes each. The word 'life,' is followed by a comma and a short horizontal line, indicating a breath mark or a pause.

— shake, some car - bon mon - ox - ide and

Rhy. Fig. 3 (Gtr II) (end Rhy. Fig. 3)

Em Em7 Em A Asus4 A

*w/Rhy. Fig. 3 (2 times)

no a - larms - and no sur - pris - es, no a - larms - and no

Gtr. I

H

*Play w/slight rhythmic variations

*Play w/slight rhythmic variations
ad lib when recalled (throughout)

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is a vocal melody in G major, 4/4 time, with a tempo marking of "lent.". The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The lyrics "The Rose Tree" are written below the notes. The second system is a guitar accompaniment for the first system, labeled "Gtrs. I & II". It is written on a single staff with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (half). The lyrics "The Rose Tree" are written below the notes. The guitar part includes fingerings (1, 2, 3) and a "let ring" instruction. The score is marked with a double bar line and a repeat sign at the end of the first system.

No Surprises

w/Rhy. Fig. 2 (1st 4 bars only)

D

D/C#

Gmaj7/B

Gmaj7/A

This is my fi-nal fit,— my fi - nal bel-ly - ache,— with

Gtr II

2 3 2 2 3 2 | 2 3 2 2 3 2 | 0 3 0 0 3 0 | 0 3 0 0 0 0

4 2 2 0 0 2 2 0 | (0) 2 2 2 2 2 2 | 4 2 2 0 0 2 2 0 | 4 2 2 0 0 2 2 0

w/Rhy. Fig. 3 (3 times)

Em

Em7

Em

A

Asus4

A

Em

Em7

Em

A

no a - larms— and no— sur - pris - es, no a - larms— and no—

Gtr I

4 2 2 0 0 2 2 0 | (0) 2 2 2 2 2 2 | 4 2 2 0 0 2 2 0 | 4 2 2 0 0 2 2 0

Asus4

A

Em

Em7

Em

A

Asus4

A

sur - pris - es, no a - larms— and no— sur - pris - es, please.—

H

(0) 2 2 2 2 2 2 | 4 2 2 0 0 2 2 0 | (0) 0 2 2 0 2 0 0 | 0 2 2 0 2 0 0

H

No Surprises

Gtr. II D Dsus2 D Dsus2 D Dsus2 Gm Gm(maj7) Gm6

Gtr. I

let ring

*Gtr. III (clean elec.)

P

let ring

P

2 2 3 2 2 3 2 2 3 2 0

2 0 2 2 0 2 2 2 0 3 2 0 3

*Capo 3rd fret Music sounds a minor 3rd higher than indicated.
TAB numbers are indicated relative to capo.

A Gm6 (type2) A

P

P

P

P

2 2 2 3 2 2 2 2 0 3 3 5 3 3 2 2 2 2 2

0 3 3 5 3 3 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 0 3 3 0 1 6 3 3 2 2 2 2 2

0 0 0 0 0 0 0 3 3 3 3 3 2 2 2 2 2

No Surprises

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the upper system, and the piano part is in the lower system. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part includes a solo section marked "Gtr. III out". The piano part includes a section marked "P". The score is written in standard musical notation with a treble clef and a key signature of one sharp (F#).

w/Rhy. Figs. 2 (1st 4 bars only) & 2A

Such a pret - ty house and such

Gmaj7/B G6/B Gmaj7/B G6/B Gmaj7/B G6/B Gmaj7/B G6/B

— a pret - ty gar - den. No —

w/Rhy. Fig. 3 (3 times)
w/bkgd. voc. ad lib (next 6 bars)

Em Em7 Em A Asus4 A Em Em7 Em A

a - larms and no sur - pris - es, no a - larms and no

Gtr. 1

4 2 2 0 0 2 2 0 (0) 2 2 2 2 2 2 4 2 2 0 0 2 2 0

4 4 2 2 2 2 4 4 2

No Surprises

Asus4 A Em Em7 Em A Asus4 A

sur - pris - es, no a - larms— and no sur - pris - es, please..

H

H

Gtr. II D (Gtr. II out) Gm6 D

Gtr. I

let ring rit. a tempo

Gtr. III

rit. a tempo

Gm6 D

rit.

rit.

BASS LINE FOR NO SURPRISES

As Recorded by Radiohead
(From the album OK COMPUTER/Capitol Records)

Transcribed by Steve Gorenberg

WORDS AND MUSIC BY THOMAS YORKE,
EDWARD O'BRIEN, COLIN GREENWOOD,
JONATHAN GREENWOOD AND PHILIP SELWAY

Slowly $\text{♩} = 76$

Intro F Bbm6 F Bbm6

mp

2

*Recorded 1/4 step lower.

F Bbm6 F Bbm6

(Vocal:) A

1st Verse F Bbmaj7/D

heart that's...

Gm *sl.* C F Bbm6

sl.

2nd Verse F Bbmaj7/D

You look..

No Surprises

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line. The key signature has one sharp (F#). The tempo is marked "Allegretto". The score consists of 16 measures, divided into four groups of four measures each. The first group is in G major (Gm), the second in C major (C), the third in F major (F), and the fourth in Bbm6. The melody is written on a single staff. The first measure of each group starts with a G note. The second measure of each group has a "sl" (slur) marking. The third measure of each group has a "3" (triple) marking. The fourth measure of each group has a "7" (seventh) marking. The score is written in a single system.

F Bbmaj7/D

The musical score consists of two staves. The top staff is in bass clef with a key signature of one flat (B-flat). It contains the melody for the lyrics "I'll take a quiet life...". The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (half). There are slurs over the first four notes and the last three notes. Above the staff, there are dynamic markings: "F" above the first measure and "Bbmaj7/D" above the eighth measure. Above the final note (C4), there is a marking "sl.". The bottom staff shows fingerings: 0, 0, 0, 0, 10, 0, 7, 6, 5, 5, 5, 5, 5, 5.

I'll take a quiet life...

[illegible]

Gm C F Bbm6 F

3 6 8 (8) 8

Bbm6	F	F/E	Bmaj7/D	Bmaj7/C
This is my fi - nal fit...				

Gm C Gm C Gm C
 2 2
 3 6 6 (6) 6 5 3 6 6

No Surprises

First system of guitar notation. The bass staff contains a melodic line in B-flat major. The guitar staff shows the following fret numbers: 6, 5, 7, 8, 8, 8, 8, 6, 5, 6, 8, 8, 8.

Second system of guitar notation. Chords: Bbm6, C, Bbm6, Gm. The bass staff continues the melody. The guitar staff shows fret numbers: 6, 6, 5, 6, 8, 8, 8, 8, 6, 6, 5, 3, 3, 3, 5.

Third system of guitar notation. Chords: N.C., F, Bbmaj7/D. The bass staff includes the lyrics "Such a pret - ty house...". The guitar staff shows fret numbers: 6, 3, 4, 6, 1, 1, 1, 1, 1, 1, 1, 1, 5, 5, 5, 5. Slurs and "sl." markings are present.

Fourth system of guitar notation. Chords: Gm, C, Gm, C. The bass staff continues the melody. The guitar staff shows fret numbers: 5, 5, 7, 7, 6, 3, 3, 3, 6, 8, 8, 8, 5, 3, 3, 3, 3, 6, 8. Slurs and "sl." markings are present.

Fifth system of guitar notation. Chords: Gm, C. The bass staff continues the melody. The guitar staff shows fret numbers: 6, 6, 6, 6, 5, 3, 3, 3, 3, 6, 8, 8, 8, 5, 5, 5, 5. Slurs and "sl." markings are present.

Sixth system of guitar notation. Chords: F, Bbm6, F, Bbm6, F. The bass staff includes the markings "rit.", "a tempo", and "rit.". The guitar staff shows fret numbers: 1, 1, 6, 6, 8. Slurs and "rit." markings are present.

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TRULY, TRULY

As Recorded by Grant Lee Buffalo
(From the album JUBILEE/Slash Records)

Transcribed by Jeff Jacobson
Tablature Explanation page 157

WORDS AND MUSIC BY GRANT LEE PHILLIPS



Slow Rock $\text{♩} = 72$

Triplet feel ($\text{♩} = \text{♩} = \text{♩}$)

Intro

*Rhy. Fig. 1 (**Gtrs. I & II)

C G Em C G Em (Gtr. I cont. in slashes) (end Rhy. Fig. 1)

mf

*Composite arrangement of both gtrs.

**Gtr. I: acous.; Gtr. II: clean 12-stg. elec.

1st Verse

*Rhy. Fig. 2 (Gtr. I)

D Am (end Rhy. Fig. 2)

I was hang - in' with some friends

*Rhy. Fig. 2A (Gtr. II)

(end Rhy. Fig. 2A)

*Play w/slight variations ad lib when recalled (throughout).
**Omit when recalled (throughout)

w/Rhy. Figs. 2 & 2A (both 3 times)

D Am

in the park - ing lot one night near the sum - mer's end

D Am

I leaned back a - gainst the glass

D Am

of a car to watch, all those speed - ing com - ets crash.

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Truly, Truly

w/Rhy. Fig. 1
Cadd9

*Gtr. III { }
*Acous

Made me think — a - bout us.

G

Em

C

G

Em

(Gtr. III out)

Made me think — a - bout us.

Chorus

Rhy. Fig. 3 (Gtrs. I & II)

D

Am

Tru - ly, tru - ly, tru - ly I want — you. Tru - ly, tru - ly, tru - ly I do —

Rhy. Fig. 3A (**Gtr. IV)

*w/dist. **6-stg. elec. w/dist.

H H

H H

D

Am7

(end Rhy. Fig. 3)

Tru - ly, tru - ly, tru - ly I want — you.

(Gtr. IV out)
(end Rhy. Fig. 3A)

2nd Verse
w/Rhy. Figs. 2 & 2A (both 4 times)

Rhy. Fig. 2B (Gtr. III) { }
Am { }
(end Rhy. Fig. 2B) w/Rhy. Fig. 2B (3 times)
D

You were ly - in' by — the pool, — and the sur-face of — the wa-

Truly, Truly

Am D

ter was— a la - pis jewel — I dove in— to make— a

Gtr IV

Fdbk.

H H

Fdbk

Fdbk, pitches: D

Am D

splash.— Woke you from your dream, — nod -

Fdbk (8va)

Fdbk.

H H

Fdbk (8va)

Fdbk

A

w/Rhy. Fig. 1 (1st 2 bars only)

Am C G Em (Gtr. III out)

din' off— out on the grass.— Made me think— a - bout us.

Gtr. III

Chorus
*w/Rhy. Figs. 3 (2 times) & 3A (1st 3 bars only)

D Am

Tru - ly, tru - ly, tru - ly I want— you. Tru - ly, tru - ly, tru - ly I do.—

*Play both rhy. figs. w/ variations ad lib when recalled (till end)

Truly, Truly

1. **D** **Am7**

Tru - ly, tru - ly, tru - ly I want you.

Gtr. IV

2. **Am7** **Bridge C** **G**

you. It's just been too long that we

Gtr. IV

*Dist. off

D **Am** **C** **G**

set a - side some time a - lone; I sure could use your point of view.

Fdbk. **sl.** **Fdbk. (8va)** **sl.** **Fdbk.** **sl.** **Fdbk.** **sl.**

Fdbk. **Fdbk.** **Fdbk.**

Fdbk. pitches: F# **sl.** **E** **sl.** **sl.** **G** **sl.**

Truly, Truly

Chords: D, C, G

And it's been— a while— since we

Technical markings: Fdbk, sl., H

Tab: 11 (11) (11) 3 0 2 0 15 15 14

Chord: F#

Chords: D, Am, C, G

dropped our guard,— cracked a smile,— but don't you think— it's o - ver - due?—

Technical markings: H, sl.

Tab: 14 0 5 5 5 12 12 11 3 3 3 10 10 9

Chord: sl.

Chords: D, Am7

Well, how 'bout— you?—

Technical markings: Fdbk, sl.

Tab: 11 (11) (11) 0 0 0 0 0 0 0 0

Chord: Fdbk. pitch. F#

Truly, Truly

Chorus
w/Rhy. Figs. 3 & 3A (both 2 times)

D Am

Tru - ly, tru - ly, tru - ly I want— you. Tru - ly, tru - ly, tru - ly I do.—

D Am7

Tru - ly, tru - ly, tru - ly I want— you.—

D Am

Tru - ly, tru - ly, tru - ly I want— you. Tru - ly, tru - ly, tru - ly I do.—

D Am7

Tru - ly, tru - ly, tru - ly I want— you.— Oh.—

Outro
w/Rhy. Fig. 3 (2 times)

D Am

Woh,—

Gtr IV

Woh,—

D Am7

tru - ly.— Oh, tru -

H P Full

let ring—

Truly, Truly

D Am

ly. — Oh, yes, yes, tru -

Tru - ly, tru - ly, tru - ly I want — you. Tru - ly, tru - ly, tru - ly I do. —

H sl. sl.

7 7 7 8 10 8 7 8 8 8 8 10 10 10 12 12

D

ly. —
Tru - ly, tru - ly, tru - ly I want _____ you.

Am7

sl.

sl.

sl.

12 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15

The musical score consists of two staves. The top staff is for the guitar, labeled "Gtr. I" and "Gtrs. II & IV". It features a treble clef and a key signature of one sharp (F#). The bottom staff is for the strings, with a bass clef. The guitar part has a C major chord at the beginning, followed by a half note G4, and then a half note E5. The string part has a whole note G4, followed by a half note G4, and then a half note E5. The string part has a "slight rit." marking. The guitar part has a "C" marking above the first measure and an "Em" marking above the second measure. The string part has a "*" marking above the second measure.

*Quickly lower and raise gtr.'s vol. knob ad lib, thereby creating a slight tremolo effect.

BASS LINE FOR TRULY, TRULY

As Recorded by Grant Lee Buffalo
(From the album JUBILEE/Slash Records)

Transcribed by Steve Gorenberg

WORDS AND MUSIC BY GRANT LEE PHILLIPS

Slow Rock ♩ = 72

Triplet feel (♩♩♩ = ³♩)

Intro

C G Em

mf *sl.* *sl.* *sl.* *sl.* *sl.*

1st Verse

D Am

(Vocal:) I was hang - in' with some friends.

D Am D

sl. *H* *sl.*

sl. *H* *sl.*

Am D

sl. *1/2* *sl.* *1/2*

The bass line is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system is the 'Intro', featuring a C major chord, a G major chord, and an E minor chord. The second system is the '1st Verse', featuring a D major chord and an A minor chord. The third system continues the verse with D, A minor, and D major chords. The notation includes various musical symbols such as slurs, accents, and fingerings. The guitar part is indicated by numbers on a six-line staff.

Truly, Truly

Am

Cadd9

G

Em

C

G

Em

Chorus

D

Am

f Tru - ly, tru - ly, tru - ly I want you..

D

Am

2nd Verse

D

Am

mf 2. You were ly - in' by the pool...

D

Am

D

Am

D

Am

C

G

Em

Chorus

D

Am

f Truly, truly, truly I want you.

D

Am7

D

Am

D

Am7

Bridge

C

G

D

Am

It's just been too long.

Truly, Truly

C G D

sl. let ring

C G D Am

C G D

Am7 H

Chorus D Am H

Tru - ly, tru - ly, tru - ly I want you...

D Am7 H

Truly, Truly

D

Am

sl.

D

Am7

sl. H H

Outro

D

Am

*let ring sl. H

*Next 4 bars

D

Am7

sl. H

D

Am

sl. sl.

D

Am7

C

G

Em

sl. slight rit. sl.

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1996 JUNE 92

Clapton/Page/Beck cover
The Yardbirds-Shapes Of Things • Soundgarden-Rusty Cage • Ozzy Osbourne-No More Tears • Yngwie Malmsteen-Deja Vu • ZZ Top-Tush

1997 JULY 92

Randy Rhoads cover
Ugly Kid Joe-Madman • U2-I Still Haven't Found What I'm Looking For • Queen-The Your Mother Down • Pantera-Mouth For War • Ozzy Osbourne-Crazy Train

1998 AUGUST 92

Joe Satriani cover
Joe Satriani-Summer Song • Jeff Beck-Where Were You • Hendrix-Machine Gun • Van Halen-316 • T-Ride-Back Door Romeo

1999 SEPTEMBER 92

Black Crowes cover
Black Crowes-Song Me • Faith No More-A Small Victory • Metallica-Wherever I May Roam • Slaughter-Real Love • Creedence Clearwater-Proud Mary

1990 OCTOBER 92

Pearl Jam cover
Pearl Jam-State Of Love And Trust • Guns N' Roses-November Rain • James Gang-Funk #49 • Steve Morse-Point Counterpoint • Suicidal Tendencies-Institutionalized • Pearl Jam poster

1992 DECEMBER 92

Lollapalooza '92 cover
Pearl Jam-Jeremy • Extreme-Rest In Peace • Danzig-Dirty Black Summer • Hendrix-Spanish Castle Magic • Soundgarden-Jesus Christ Pose

1991 JANUARY 93

Hammett/R.E.M./AC/DC cover
Metallica-Sad But True • Helmet-Unsung

R.E.M.-The One I Love • Rod Stewart-Maggie May • Mother Love Bone-Stardog Champion

1992 FEBRUARY 93

Pearl Jam cover
Guns N' Roses-Yesterdays • Pantera-Walk • Joe Satriani-The Extremist • Queen-We Are The Champions • Eric Clapton-Before You Accuse Me (Unplugged)

1993 MARCH 93

Stevie Ray Vaughan cover
Megadeth-Sweating Bullets • Stevie Ray Vaughan-Love Struck Baby • Pearl Jam-Once • Neil Young-Rockin' In The Free World • Soul Asylum-Somebody To Shove

1994 APRIL 93

Brian May & Nuno Bettencourt cover
Extreme-Tragic Comic • Van Halen-Right Now • Pink Floyd-Hey You • Black Sabbath-Supernaut • The Pretenders-Brass In Pocket

1995 MAY 93

Aerosmith cover
Aerosmith-Mama Kin • Nirvana-Son Of A Gun • Alice In Chains-Them Bones • Slayer-Dead Skin Mask • The Beatles-Strawberry Fields Forever

1996 JUNE 93

Eddie Van Halen cover
R.E.M. Man On The Moon • Ugly Kid Joe-Cats In The Hat • Rolling Stones-Tumbling Dice • Van Halen Best Of Both Worlds (live) • Poison-Unto, You Suffer Some (fire & ice)

1997 JULY 93

Spin Doctors cover
Spin Doctors-Two Princes • David Bowie-Space Oddity • Jeff Beck-God Down • Circus Of Power-Heaven & Hell • Ozzy Osbourne-Over The Mountain

1998 AUGUST 93

Kiss/Anthrax cover
Aerosmith-Eat The Rich • Soul Asylum-Runaway Train • Queensryche-Don't Believe In Love • Stone Temple Pilots-Plush • Kiss-Cold Gin

1999 SEPTEMBER 93

Scuttlebuddies cover
Van Halen-316 (Live & Unabridged) • Lenny Kravitz-Are You Gonna Go My Way • Sou Hamn-Therme To Star Trek • Rage Against The Machine-Bomb Track • Free-All Right Now

1990 OCTOBER 93

Dream Bands cover
Steve Vai-Deep Down Into the Pain • Anthrax-Poison My Eyes • Steely Dan-Bodhisattva • Butthole Surfers-Who Was In My Room • Steve Morse-Modoc

1991 DECEMBER 93

Randy Rhoads cover
Aerosmith-Cryin' • Quiet Riot-Laughing Gas • White Zombi-Thunder Kiss '65 • Todd Rundgren-I Saw The Light • Beethoven-ODE To Joy

19401 JANUARY 94

Vai/Jourgensen cover
Urge Overkill-Sister Havana • Santana-Jingo • Scorpions-Under The Same Sun

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9402 FEBRUARY 94

W Zombie/Becker/Rush cover
Tool-Sober • Rush-Cold Fire • Little Feat-Dixie Chicken • Frank Zappa-Dirty Love • Sepultura-Refuse/Resist

9403 MARCH 94

Page/Van Halen cover
Dream Theater-Take the Time • Metallica-Welcome Home Sanitarium (live) • B.B. King-The Thrill Is Gone • Satriani-Baroque • Nirvana-Rape Me

9404 APRIL 94

James Hetfield cover
Stone Temple Pilots-Creep • Aerosmith-Livin' On The Edge • Soundgarden-Spoonman • Joan Jett-Love Rock & Roll • Alice Cooper-I'm Eighteen

9405 MAY 94

Dimebag Darrell cover
Counting Crows-Mr Jones • Alice In Chains-No Excuses • Dig-Believe • T. Rex-Jeeptop • Pantera-I'm Broken

9406 JUNE 94

Kiss/Pink Floyd cover
Candlebox-You • Prong-Snap Your Fingers, Snap Your Neck • White Zombie-Black Sunshine • Kiss-Love Gun • Pink Floyd-Learning To Fly

9407 JULY 94

Zakk Wylde cover
Nine Inch Nails-March Of The Pigs • Metallica-Breadfan • Pride & Glory-Losin Your Mind • Traffic-Medicated Goo • Tower Of Power-What Is Hip?

9408 AUGUST 94

Seattle Riffs cover
Soundgarden-Black Hole Sun • Stone Temple Pilots-Vaseline • Stevie Ray Vaughan-Look At Little Sister • Cheap Trick-I Want You To Want Me (Live) • Rollins Band-Civilized • Seattle Riffs poster

9410 OCTOBER 94

Christ/Hendrix/Slayer cover
Smashing Pumpkins-Drown • Temple Of The Dog-Pushin' Forward Back • Cream-I Feel Free • Gary Moore-Since I Met

You. Baby • Van Halen-Unchained

9411 NOVEMBER 94

By The Book! cover
Dream Theater-Lie • Slayer-Dittohead • Stone Temple Pilots-Big Empty • Mott The Hoople-All The Young Dudes

9412 DECEMBER 94

Queensryche cover
Dinosaur Jr-Feel The Pain • The Cult • Love Removal Machine • Queensryche-I Am I • Black Sabbath-Into The Void • Melissa Etheridge-Come To My Window

9501 JANUARY 95

How To Score cover
R.E.M.-Bang And Blame • Neal Hefu-Theme From Batman • Megadeth-Train Of Consequences • Sheryl Crow-All • Wanna Do • Eric Clapton-Hoochie Goochie Man

0168 FEBRUARY 95

The Year Of Living Dangerously cover
Led Zeppelin-Friends • The Beatles-Norwegian Wood • Hootie & The Blowfish-Hold My Hand • Danzig-Dominion • Corrosion Of Conformity-Albatross

9503 MARCH 95

Eddie Van Halen cover
Page and Plant (Led Zeppelin)-Wonderful One • Ted Nugent-Free-For-All • Van Halen-Don't Tell Me (What Love Can Do) • Veruca Salt-Seether • Extreme-Midnight Express

9504 APRIL 95

Slash & Gilby cover
Candlebox-Cover Me • Slayer-Serenity In Murder • Sponge-Plowed • Steve Howe/Yes-Tales From Topographic Oceans • Van Halen-Cathedral

9505 MAY 95

50 Heaviest Riffs Of All Time cover
David Bowie-The Man Who Sold The World • Steve Morse-Native Dance • Steve Vai-Bad Horsie • Bush-Everything Zen • Moody Blues-The Story In Your Eyes

9506 JUNE 95

History Of The Blues cover
The Who-Summertime Blues • Johnny Winter-Still Alive And Well • Oasis-Live Forever • Jeff Healey-My Little Girl • Corrosion Of Conformity-Clean My Wounds

9507 JULY 95

Women Guitarists cover
Deep Purple-Space Truckin' • Hole-Violet • Collective Soul-Gel • Sheryl Crow-Strong Enough • Dave Matthews Band-What Would You Say

9508 AUGUST 95

Jimmy Page cover
King Crimson-Three Of A Perfect Pair • Soul Asylum-Without A Trace • Our Lady Peace-Starseed • Mad Season-River Of Deceit • Bruce Springsteen-Murder Incorporated

9509 SEPTEMBER 95

Pink Floyd's David Gilmour cover
Filter-Hey Man Nice Shot • Jimi Hendrix-Cross Town Traffic • The Rembrandts-I'll Be There For You (Friends) • Catherine Wheel-Waydown • Pink Floyd-Have A Cigar

9510 OCTOBER 95

Flea & Dave Navarro/Chili Peppers cover
Neil Young-Downtown • Jane's Addiction-Jane Says • U2-Hold Me, Thrill Me Kiss Me • Kill Me • Nine Inch Nails • Hurt • Red Hot Chili Peppers-Warped

9511 NOVEMBER 95

Joe Satriani cover
Joe Satriani-Luminous Flash Giants • Gin Blossoms-Till I Hear It From You • Joe Walsh-Life's Been Good • Grateful Dead-Casey Jones • White Zombie-Electric Head Pt.2 (This Ecstasy)

9512 DECEMBER 95

Beatles Classic Riffs cover
Foo Fighters-This Is A Call • Soundgarden-Superunknown • Anthrax-Random Acts Of Senseless Violence • Robin Trower-Too Roll'ng Stoned • Santana-Oye Como Va

9601 JANUARY 96

Why Aren't You A Better Player? cover
Steve Ray Vaughan-Little Wing • Silverchair-Pure Massacre • Smashing Pumpkins-Here Is No Why • Rush-The Trees • Pink Floyd-Wish You Were Here

9602 FEBRUARY 96

Top 50 Albums That Changed Rock Guitar cover
• Neil Young-After The Goldrush (Fingersstyle) • Jethro Tull-Thick As A Brick • U.K. (w/ Allan Holdsworth)-In The Dead Of Night • Joe Satriani-(You're) My World • Queen-Killer Queen

9603 MARCH 96

King Crimson/Frank Zappa/The Noise School cover
Bush-Glycerine • Alice In Chains-Grind • King Crimson-Vroom • Down-Stone The Crow • Black Sabbath-Children Of The Grave

9604 APRIL 96

Kiss cover
Ozzy Osbourne-My Jekyll Doesn't Hide • Kiss-Beth (Unplugged) • Van Halen-Aftershock • Dave Matthews Band-Satellite • Tom Petty-Into The Great Wide Open

9605 MAY 96

Songwriting/Oasis cover
U2-Drowning Man • Joan Osborne-One Of Us • The Rolling Stones-Like A Rolling Stone • Jimi Hendrix-Angel (Arranged for solo guitar) • John McLaughlin Mahavishnu Orch.-Birds Of Fire

9606 JUNE 96

Metallica cover
Metallica-The Unforgiven • Al Di Meola-Egyptian Danza • Led Zeppelin-The Wanton Song • Smashing Pumpkins-Zero • Spacehog-In The Meantime

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Soundgarden-Pretty Noose • Stone Temple Pilots Big Bang Baby • Steve Morse-Stressfest • Steely Dan-Don't Take Me Alive • Yes-South Side Of The Sky

9608 AUGUST 96

Pete Townshend cover
Van Halen-Humans Being (from Twister) • The Who-My Generation • Dave Matthews-Band Too Much • Jeff Beck-Led Boots • Pantera-The Great Southern Trendkill

9609 SEPTEMBER 96

Eric Johnson cover
Metallica-2 x 4 • Oasis-Don't Look Back In Anger • Eric Johnson-Camel's Night Out • Emerson, Lake & Palmer-Still...You Turn Me On • Alice Cooper-No More Mr Nice Guy

9610 OCTOBER 96

Steve Vai cover
Steve Vai-Blowfish • Garbage-Vow • Metallica-Ain't My Bitch • Eric Clapton-Change The World • Soundgarden-Burden In My Hand

9611 NOVEMBER 96

Rush cover
Led Zeppelin-Houses Of The Holy • Kiss-Shock Me • Joe Satriani-Killer Bee Bop • Gravy Kills-Blame • Screaming Trees-All I Know

9612 DECEMBER 96

Morse & Blackmore/Deep Purple cover
Deep Purple-Burn • Type O Negative-My Girlfriend's Girlfriend • Corrosion Of Conformity-Drowning In A Daydream • Thin Lizzy-Cowboy Song • Stevie Ray Vaughan Tribute Band-SRV Shuffle

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IMMIGRANT SONG

As Recorded by Led Zeppelin
(From the album Led Zeppelin III/Atlantic Records)

Transcribed by Steve Gorenberg
Tablature Explanation page 157

WORDS AND MUSIC BY JIMMY PAGE AND ROBERT PLANT



Moderate Rock ♩ = 112

Intro
N.C. (F#5)
Riff A (Gtr. I) ...

The Intro consists of a guitar riff in E major, starting on the high E of the first string. The bass line is a simple eighth-note pattern in E major. The tempo is marked as Moderate Rock at 112 beats per minute.

w/Riff A (5 times)
N.C. (F#5)

The first vocal line is a simple melody in E major, starting on the high E of the first string. It is followed by a guitar riff (Riff A) and a bass line.

Rhy. Fill 1A
(Gtr. II)

The second vocal line is a simple melody in E major, starting on the high E of the first string. It is followed by a guitar riff (Riff A) and a bass line.

Rhy. Fill 1 (Gtr. I)

The third vocal line is a simple melody in E major, starting on the high E of the first string. It is followed by a guitar riff (Riff A) and a bass line.

*w/tremolo

Immigrant Song

(Gtr. II out)
(end Rhy. Fill 1A)

1st, 2nd Verses
E

come from the land of the ice and snow, from the mid - night sun, where the hot springs blow.
come from the land of the ice and snow, from the mid - night sun, where the hot springs blow.

(end Rhy. Fill 1)

w/Riff A (5 times)
N.C.(F#5)

Ham - mer of the gods will drive our ships to new
How soft your fields so green can whis - per tales of

lands, to fight the hordes and sing of cry,
gore, of how we calmed the tides of war,

Val - hal - la, I am com - ing
we are your o - ver - lords.

Chorus

On we sweep with thresh - ing oar,

Gtr I

our on - ly goal will be the west - ern shore.

our on - ly goal will be the west - ern shore.

Immigrant Song

Outro
w/Riff A (4 times)
N.C.(F#5)



So now you'd bet-ter stop— and

C9(no3rd)



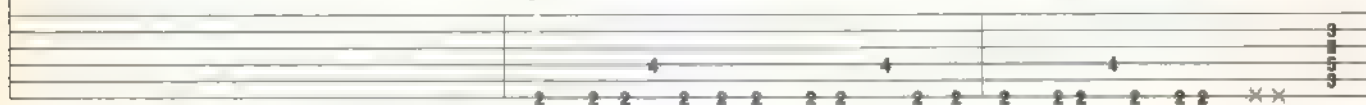
re-build all your ru - ins, for peace and trust can— win the day de - spite of all your— los - ing—

(end Riff B)

Riff B (Gtr. I)



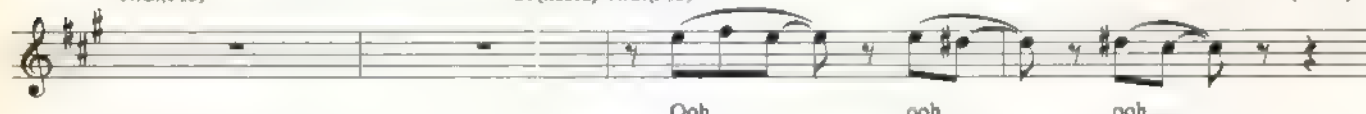
f



w/Riff B (3 times)
N.C.(F#5)

C9(no3rd) N.C.(F#5)

C9(no3rd)



Ooh, ooh, ooh.

w/Riff B (last bar only)(7 times)

N.C.(F#5)

C9(no3rd) N.C.(F#5)

C9(no3rd)

N.C.(F#5)

C9(no3rd)



Ooh, ooh, ooh. Ah.

N.C.(F#5)

C9(no3rd)

N.C.(F#5)

C9(no3rd)

N.C.(F#5)

C9(no3rd)



Ooh, ooh, ooh.

N.C.(F#5)

C9(no3rd)

N.C.(F#5)

C9(no3rd)

w/Rhy. Fill 2
N.C.(F#5)



Ooh, Ooh, ooh.

Rhy. Fill 2 (Gtr. I)



2 2 2 2 2 2

BASS LINE FOR IMMIGRANT SONG

As Recorded by Led Zeppelin
(From the album Led Zeppelin III/Atlantic Records)

Transcribed by Steve Gorenberg

WORDS AND MUSIC BY JIMMY PAGE AND ROBERT PLANT

Moderate Rock $\text{♩} = 112$

N.C.(F#5)
(Guitar & drums)

A

1st, 2nd Verses
E

Intro

7

(Vocal:) We come from the land of the ice and snow...

A

N.C.(F#5)

A

E

A

N.C.(F#5)

Chorus

A

On we sweep

Immigrant Song

B C

with thresh - ing oar..

1. N.C.(F#5)

A

We

2. N.C.(F#5)

So now you'd bet - ter stop..

N.C.(F#5) C9(no3rd)

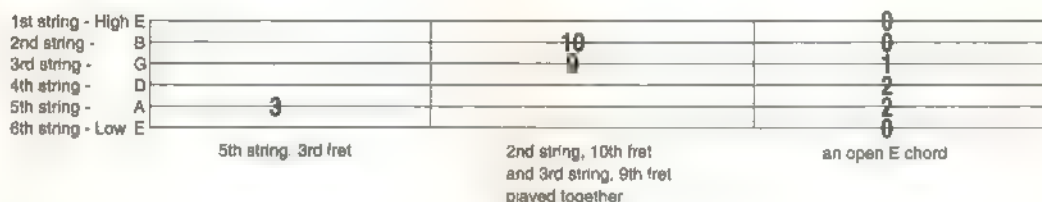
Play 4 times

N.C.(F#5) C9(no3rd) N.C.(F#5)

Play 7 times

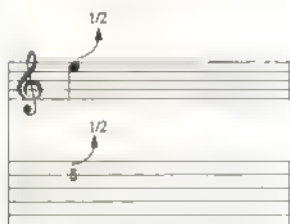
Tablature Explanation/Notation Legend

TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

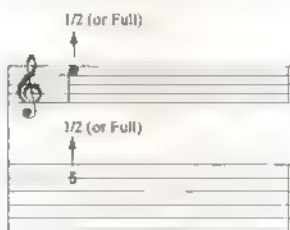


DEFINITIONS FOR SPECIAL GUITAR NOTATION

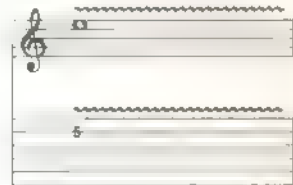
BEND: Strike the note and bend up a half step (one fret).



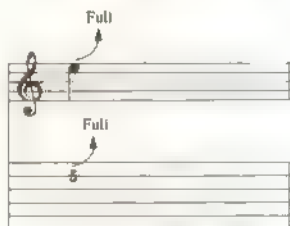
PRE-BEND: Bend the note up a half (or whole) step, then strike it.



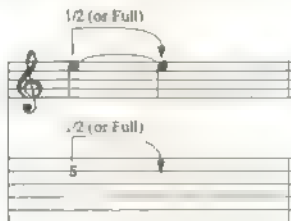
VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.



BEND: Strike the note and bend up a whole step (two frets).



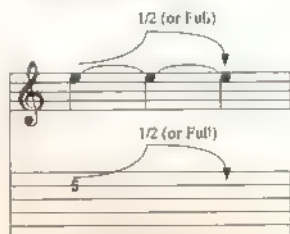
PRE-BEND AND RELEASE: Bend the note up a half (or whole) step, strike it and release the bend back to the original note.



WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.



BEND AND RELEASE: Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.



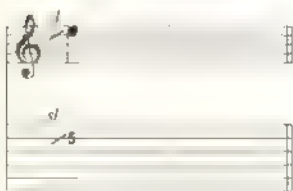
SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.



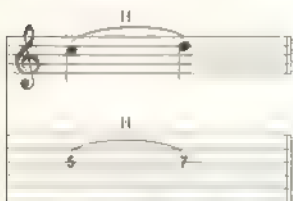
SLIDE: Same as above, except the second note is struck.



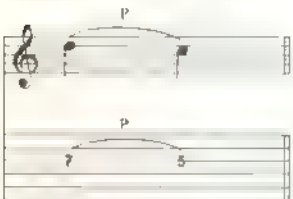
SLIDE: Slide up to the note indicated from a few frets below.



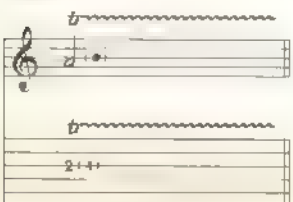
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



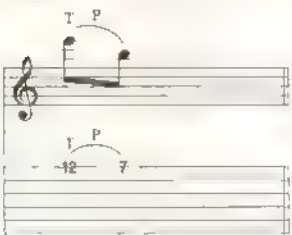
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



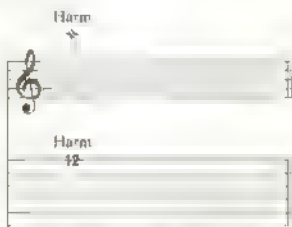
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



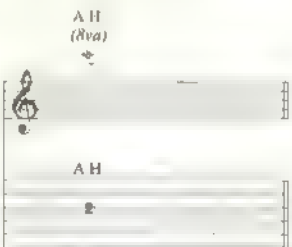
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



NATURAL HARMONIC: With a left hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.



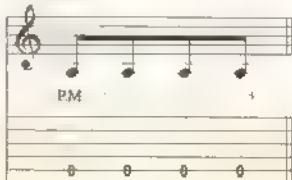
ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.



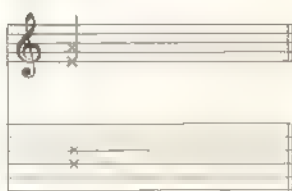
TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.



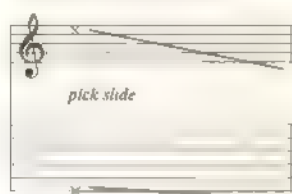
PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.



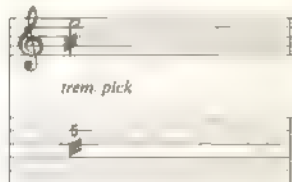
MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.



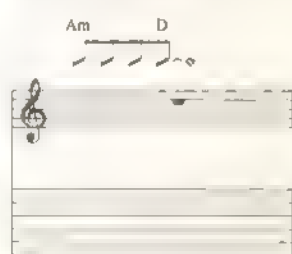
PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.



TREMOLO PICKING: Pick the note as rapidly and continuously as possible.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



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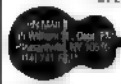
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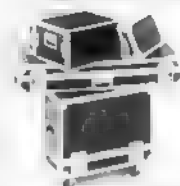
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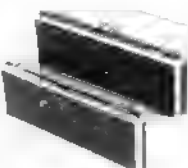
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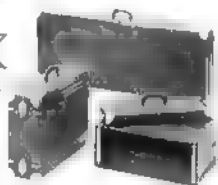


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Bungee Jumping For The Soul

BY DEB DESALVO

"Improvisation is the immediate and spontaneous manifestation of visceral musical intelligence." — Elliott Sharp, guitarist

"Improvising is nerve-racking, which is precisely the appeal. It can arise out of curiosity, desperation, or both. Ideally, you can ride it to undreamt-of places." — Sheldon Drake, DJ

I remember the first time I played, or rather, *didn't* play, a guitar solo. Three girlfriends and I had formed our first band, and we were lurching through our first song: "Kid" by the Pretenders. Problem was, every time we got to the guitar solo, three pairs of eyes would turn toward me and I would stop playing. Cold.

Just the thought of crossing that chasm of empty measures armed with nothing but my limited knowledge of the fretboard paralyzed me. It wasn't until I learned the solo from the record that I could venture into that space and claim it. But I couldn't claim it as my own, because I was playing someone else's notes. Developing the guts to play my own took a little longer.

Musicians can be divided into two groups: improvisers and executioners. Executioners spend their entire musical lives mastering the nuances of already recorded or scored performances. Improvisers, meanwhile, can be divided into two subgroups: musicians who are superb executioners but want to take their music further and deeper; and those who lack the patience, desire, or time to become great executioners and throw themselves into improvisation, praying they'll trip on something powerful.

"Throw" is an appropriate word. A drummer friend describes improvisation as

"bungee jumping for the soul." My brother, another drummer, calls it "self expression... on the spot."

The first time I took an improvised solo was like jumping off a bridge, with only the advice of another musician as my tether. "Repetition is the secret to successful soloing," he told me. "If you hit a note that's off in some way, repeat it with conviction," he insisted. "Create a relationship between it and the next note. Repeat that relationship. Show it to the audience. That's what music is about—the relationships between the notes, not the notes themselves."

Where does that urge to improvise come from? "People improvise because it is absolutely necessary!" exclaims avant-garde composer and guitarist Elliott Sharp. "It opens and energizes parts of you that can be reached in no other way."

"People do it because it is the original music," adds ethnomusicologist Steven Taylor, "and because it is the highest state of mind attainable in musical performance."

Rock musicians didn't begin experimenting with lengthy improvisations until the mid 1960s, inspired by saxophonist John Coltrane. The first rock musician to tap into Coltrane's concept of extended improvisational soloing was Michael Bloomfield, the Chicago gui-

tarist who fronted the Paul Butterfield Blues Band. "Man," Bloomfield said in an interview with a close friend, journalist Andrew Robble, "Coltrane just blew my mind."

"The Butterfield Blues Band's 1966 recording of 'East-West' by Nick Gravenites lasted 12 minutes and was the first extended recording by a non-jazz ensemble," Robble recalls. "Live, the group would sometimes extend 'East-West' up to 45 minutes."

"'East-West' is all Coltrane/Indian/raga-feel/acid experience/awakening and the blues—the real thing, no shuckin' here," Bloomfield told Robble. That recording had a profound effect on the San Francisco psychedelic scene and the British electric blues scene. Jerry Garcia, Carlos Santana, and Eric Clapton all acknowledged "deep debts" to Coltrane's "concept of the jam as journey," Robble notes.

"But no rock musician took Coltrane's ideas of freestyling further than Jimi Hendrix," he adds. "Hendrix did with distortion, feedback, and guitar pyrotechnics what Coltrane did with multiphonics, squeals, honks, and all-out blowing."

The pot- and acid-fueled explorations of the guitar heroes of the late '60s and early '70s eventually gave way to a

string of hyperactive axe-slingers like Yngwie Malmsteen and Steve Vai. Their tiresome excesses, in turn, prompted the anti-solo backlash that has dominated the charts ever since.

Improvisation is sneaking back into popular music, though, waved forward by neo-hippie Phishheads on one side and sound boyz and girlz on the other. Sheldon Drake, a New York City DJ, expresses the attitude of the latter: "If something's so worked out that there's no room for some flow, it must be pretty stale. How awful to hear bands duplicate studio recordings live, how dull."

Some folks harbor a guilty longing for, as my brother confides wistfully, "really incredible musicians playing lots of notes." To their rescue rides the most bombastic trio since Rush. Bassist Tony Levin, guitarist Steve Stevens, and drummer Terry Bozzio jam like unshackled music teachers on *Black Light Syndrome* (Magna Carta, 1997). It's a helluva lot of notes.


Guitar heroes Vai and Joe Satriani are back as well with their hugely successful G3 summit tours with Eric Johnson and Kenny Wayne Shepherd. Can a fusion revival be far behind? 



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